

CREATIVE *writing* THROUGH THE ARTS

(CWttA)

2016 – 2019

End of Year Report Autumn 2017

 Paul Hamlyn
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Funders:

This programme is funded through the Paul Hamlyn Foundation More and Better fund (from 2016-2019). Further investment in the programme occurs through schools, with each participating school providing resources to pay for cover for teachers, to match funding from the Royal Opera House Bridge.

Participating Teachers and Schools:

Chris Seccombe	Stock Church of England Primary
Claire Usher	South Green Infant and Nursery
Emma Pattison	Deneholm Primary
Hannah Bennett	Westborough
Jade Debelius	Rayleigh Primary
Jodi Williams	Sunnymede Infants
Kathryn Wilkins	Horndon on the Hill
Lisa Quinn	Wickford Junior
Natalie Law	Riverside Primary
Rosie Daly	Aveley Primary
Vicki Johnson	Crays Hill Primary
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Summary

Funding from Paul Hamlyn Foundation More and Better fund and from Royal Opera House Bridge has enabled a three year programme which develops primary school teachers' creative classroom practice and impacts on children's enjoyment and ability in writing.

Working through five Teaching Schools Alliances, fifteen primary schools were invited to participate. The headteachers from each school nominated one teacher from their school to take part. Schools in the programme participate for two years and embark on a journey to achieve the Artsmark award. During the intensive first year of the programme teachers participate in professional development activities to develop: skills, knowledge and experience in creative and cultural practice; understanding of their roles as co-researchers in action research; and understanding of opportunities to involve children in providing feedback about their learning (pupil voice). Teachers then apply their new learning in their classrooms, and engage the children in writing. The teachers share their learning from the programme within the school.

This report, written at the end of the first year of the three-year programme, captures the initial findings. The data demonstrate that:

- Arts activities experienced by the children in their classes promote fun and excitement, which motivates children to want to write. The arts activities provide ideas for writing, and stimulate creative imaginations
- Children's writing changes, with greater and more varied use of vocabulary, an increase in the use of detailed description, an ability to sustain writing, so that children write longer pieces, and growth in generation and expression of ideas, demonstrating increased use of imagination
- Children participating in the creative classroom activities feel valued and can contribute something of themselves, the children gain confidence in participating in the activities and in writing
- Using the range of techniques learned during the year, teachers develop ways of listening to the pupil voice and increase the value they give to the children's views
- Despite the challenges of time pressures in their everyday work, teachers participating in the programme enjoy the autonomy within their classrooms, develop confidence in their use of alternative ways to teach and develop children's writing, and rediscover the joy of teaching. They develop confidence to share their experiences with others in the school community, both informally and formally, to enable benefits to be shared across the school
- School wide developments towards the achievement of Artsmark awards vary between schools. Schools are using their School Development Plan to focus on next steps in using the programme to strengthen the whole school creative arts offer

The programme continues for two further years, and the findings of this report will be considered once data from the next cycles have been obtained.

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1. Introduction

There is concern in the UK about both the quality of children's writing and the children's enjoyment of writing. The National Literacy Trust's annual literacy survey, of children aged 8 – 18 years, indicates that enjoyment of writing changes during childhood, with children enjoying writing less as they get older. The latest survey shows a slight rise in children's overall enjoyment of writing over the last 12 months, but only just over half (50.7%) of the children indicated they enjoyed writing (Clark & Teravainen, 2017). The National Literacy Trust links both the quality of writing and writing attainment to enjoyment of writing.

At the same time (since September 2014) teachers in primary schools in England have been required to work with a new National Curriculum (DfE, 2014). The focus on English in this new curriculum as one of the 'basics' is at the expense of the creative arts. There was already concern about children missing out on cultural education, as evident in the Henley Review of Cultural Education in the UK in 2012, with recommendations for: a broad cultural education for all children; new local partnerships; managing closer partnerships; and training teachers, with the development of Arts Council England's 'Bridge' network aiming to connect schools with arts and culture.

Could a focus on creative and cultural activities improve children's enjoyment of and engagement with writing? There is a need for robust evidence about any links between improved outcomes for children aged 3-16 and arts based activities, and specifically a need to consider creative writing and general literacy (See and Kokotsaki, 2015).

In 2014 a pilot programme with Royal Opera House Bridge (ROHB), Billericay Teaching Schools Alliance (TSA) and Anglia Ruskin University (ARU) began to develop teachers' knowledge, skills and experience in using creative arts in their classrooms and to link this to development of children's writing (Davis et al, 2015). This pilot, over two years, enabled the establishment of successful collaborative working relationships across the ROH Bridge, the TSA and Anglia Ruskin University. We considered effective ways of working with teachers, schools and children, considered evidence available to us and ways to collect evidence and, in the 2015-16 school year we introduced the concept of 'Pupil Voice' into the programme.

In 2016 we were successful in our bid for funding, establishing the 2016-2019 Creative Writing through the Arts programme. The collaboration for this programme is larger, ROHB, ARU and five Teaching Schools Alliances (including the original Billericay TSA) and 45 primary schools from within these TSAs over the life of the programme. It is funded for three years, and involves more schools, more children, more data, and the use of 'pupil voice' from the start. It also benefits from the introduction of a senior school leader as a programme co-ordinator to manage the everyday running of the programme, a writing specialist to analyse the children's writing, and a number of specialist creative practitioners to provide professional development for the teachers.

The research programme is taking place within a particular context in the UK. The Arts Council's Cultural Education Challenge, launched in October 2015, seeks to drive forward the development of local provision for art and culture. The aim is to enable arts and cultural organisations to work with the education sector to develop partnerships, share resources, and hence provide coherent cultural education which is visible rather than hidden. The development of this work is driven by Royal Opera House Bridge. To have lasting success, the programme must engage with whole school improvement. Within the programme we emphasise collaboration and sustainability. The programme includes professional development of teachers, who share their learning across the school, impacting on other staff

and whole school development. Children develop a love of learning and a joy in writing. As citizens children are enabled to benefit from an education which prepares them to live their lives to their full potential, aligning with the UNCRC, Article 31, 1989 'Every child has the rightto participate freely in cultural life and the arts'. Headteachers commit to working towards Artsmark awards for their school, using the activities and experiences from the programme to evidence the journey the school is making in developing coherent cultural education. At the same time, the local infrastructure to support creative arts within schools is being harnessed by identification and use of local creative practitioners.

This report reflects the first year of a three year programme.

2. Aims

This programme uses creative arts to inspire learning and raise standards of writing in South Essex primary schools. The programme is based on collaboration and mentoring between teachers, creative practitioners and academics. Teachers participate in specialist training in a variety of art forms, in order to develop the use of arts processes in their classrooms and to develop and improve pupils' core literacy skills, particularly descriptive writing. Teachers also participate in learning about the use of pupil voice to encourage the pupils to self-evaluate their work and teachers learn about the use of action research as a mechanism to enact change in schools. Each school is engaged in working towards an Artsmark award as a way of embedding art, culture and creativity from the programme across the school.

3. Design and methods

For the 2016-2017 academic year fifteen primary schools from five Teaching Schools Alliances in South Essex expressed interest in joining the programme. Schools were contacted, through the Teaching Schools Alliance Leads, early in the summer of 2016, as soon as it was known that the programme was going ahead. Information about the programme was sent to the headteachers of the schools and expressions of interest were invited, with an expectation that each TSA would have three schools involved. Headteachers identified a teacher within their school to be part of the programme. A briefing meeting was held with teachers and headteachers in July 2016 and the features of the programme and responsibilities of participating schools and staff were discussed. Points requiring specific discussion and clarification included:

- The requirement for an enabler within each school from the Senior Management Team
- Gaining consent from parents or guardians for children's writing samples to be used
- Release time required for teachers
- Requirements by headteachers for teacher attendance
- Pupil voice and what this entailed

This recruitment of headteachers and schools to be part of the programme, rather than first recruiting the teachers themselves, enabled the programme to be firmly embedded in the school's development plan and linked to achievement of the Artsmark award. The Artsmark award is accredited by Arts Council England, and supports schools to plan, develop and evaluate arts, culture and creativity within schools.

3.1. The schools

Initially all five TSAs were able to identify three schools for inclusion in the programme. However, due to the short time scales involved, two schools from one TSA had to withdraw. Two other schools from the other TSAs took these two places. Fifteen schools started the programme, one withdrew during the first term due to unforeseen staff shortages. Figures 1 and 2 summarise the participating schools, year groups and geographic location within South Essex.

Teaching School Alliance	Number of schools participating	Year groups participating
A	3	1, 5, 6.
B	3	Reception, 3/4, 4.
C	4	1, 2, 2, 4.
D	4 reduced to 3	1/2, 2/3, 5.
E	1	6

Figure 1: Summary of participating TSAs and year groups

Location and size of schools		Size of school			Totals
		Small	Medium	Large	
Geographic location of school	Rural	1	1	0	2
	Semi-rural	3	2	0	5
	Suburban	0	4	1	5
	Urban	0	1	1	2
Totals		4	8	2	14

Figure 2: Participating schools: School size and geographic location

3.2. The headteachers and enablers

Following the expression of interest and agreement to be part of the programme, each headteacher completed and submitted a School Evaluation Tool (SET), to identify the current level of creative activity in their school. Headteachers, or another member of the Senior Management Team (SMT), acted as enablers, ensuring the participating teacher was able to fully engage with the programme and to share findings and effective practice across the school.

In term 3, headteachers were interviewed and asked to reconsider the SET in light of the programme. The headteachers were asked to identify sources of evidence for the impact of the programme in their schools and in the wider community. The interviews were transcribed verbatim, thematic analysis was carried out. The SET forms were analysed to consider any changes from the start to the end of the year.

3.3. The teacher participants

The fifteen teachers included those who had volunteered for the programme following an invitation from their headteacher as well as those who had been identified by their headteacher for participation. One teacher was withdrawn due to unforeseen health issues and staff shortages during the first term of the programme, leaving 14 teachers to continue in the programme. All teachers gave their consent to participate in the programme.

Information about the participating teachers, their experience in teaching and their classes is provided in figures 3 and 4. The mean class size was 30 pupils.

Teachers in two classes left their schools for new jobs at the end of the second term. The schools concerned nominated different teachers to take their place. In one case, the handover between teachers was very effective and the same class was involved in the programme. In the other case, the nominated teacher was not provided a handover from the initial teacher participant, and was teaching a different class. Thus there was some loss of final term data for this school.

Teaching experience	Number of years teaching	Number of teachers
	1	2
	2	3
	3	1
	4	1
	5	1
	6	1
	7	1
	8	1
	12	1
	15	1
	21	1
Totals	89 years	14 teachers
Mean teaching experience (years)	6.35	
Mode (years)	2	
Median (years)	4.5	
Range (years)	1 - 21	

Figure 3: Teacher participants' experience in teaching

Class	Number of teachers
Reception class	1
Year One	2
Year One and Two	1
Year Two	2
Year Two and Three	1
Year Three	0
Year Three and Four	1
Year Four	2
Year Five	2
Year Six	2
Totals	14

Figure 4: Classes involved in the programme

The academic year began with a research induction day for the participating teachers, at which headteachers or enablers joined for the lunchtime session. The purpose of the day was to:

- Ensure that teachers understood the annual cycle of the programme and the events and activities that they would be participating in
- Meet the team of researchers from the University and meet the Programme co-ordinator
- Identify a main research question for the year
- Discuss with the participating teachers the principles of teacher action research and look at approaches to collecting data in the classroom
- Explore the concept of pupil voice with the participating teachers
- Consider processes of gaining informed consent and ethical collection and reporting of data

A WhatsApp group was set up as a communication tool as a result of this meeting, managed by the programme co-ordinator. The purpose was to enable communication about the programme within the group of participating teachers and other programme members. This proved to be a very effective and rapid mechanism to answer questions and share ideas about the programme.

The teachers participated in a number of activities during the course of the year. These are shown in figure 5 and described below.

Termly activities for the participating teachers included:

- Inspiration days, where creative practitioners introduced ideas to teachers about how the particular creative practice could be used in the classroom. These were hands on, practical, experiential days. The main focus of these days was training in arts techniques and presentation of new ideas for teaching. Each inspiration day was led by one or more creative practitioner from a particular discipline and introduced teachers to ideas they could use in their classrooms to inspire children to write. The inspiration days focussed on:
 - Term 1 - film literacy
 - Term 2 - drama
 - Term 3 - dance

Each inspiration day was followed up by individual visits by the creative practitioner to the teachers to support the teachers to identify ways to make use of the ideas presented at the inspiration day in their own classes. These follow up visits focussed on mentorship, discussion of ideas and trying out techniques with each teacher. Individual follow up of each teacher took place but this was achieved in different ways. For the film literacy, visits were made to pairs or small groups of teachers (maximum group size 4). These were arranged based on geographical proximity and by year group taught. An additional half day follow up was offered but only 10 of 15 teachers were available to attend this. For the drama visits, each individual school had a full day of follow up in their school with one of the two drama practitioners. For dance, each teacher had a full day follow up in their own school and each teacher was also offered the opportunity to visit another school. The logistics of visits in a large county when the creative practitioners were trying to arrange visits to match teacher availability sometimes proved challenging. The creative practitioners were active in seeking opportunities to ensure all teachers felt supported. Email, telephone conversations and a WhatsApp group were further used for communication between

teachers and between the creative practitioners and the teachers. This proved very useful, particularly in providing ideas in specific situations, and for confirming arrangements.

- A twilight action research session where teachers met with the academic researchers. At the start of the second half of each term, teachers met together with the academic researchers in a late afternoon meeting. The purpose of these 'twilights' was to support teachers as practitioner researchers within the programme. Support was provided through facilitated discussion of data collection, pupil voice (see below) and ways in which to include activities which encouraged children to discuss their involvement with the programme, writing a narrative of their experience, identification of emerging benefits and challenges.
- An in school visit from a researcher to consider pupil voice (see below).

Start of academic year	Research Induction Day for all participating teachers.
Term 1	Inspiration day led by a film literacy practitioner. A small group discussion (up to four teachers) within school of the potential to use film literacy activities within the teachers' classrooms. A twilight meeting of all participating teachers with University researchers to support action research and pupil voice. A classroom visit from a University researcher focussed on pupil voice.
Term 2	Inspiration day led by a drama practitioner. A within school visit to each teacher from the drama practitioner to consider the potential to use drama activities within the teacher's classroom. A twilight meeting of all participating teachers with University researchers to support action research and pupil voice. A classroom visit from a University researcher focussed on pupil voice.
Term 3	Inspiration day led by a dance practitioner. A within school visit to each teacher from the dance practitioner to consider the potential to use dance activities within the teacher's classroom. A twilight meeting of all participating teachers with University researchers to support action research and pupil voice. A classroom visit from a University researcher focussed on pupil voice.
End of term 3	A celebration day, to share experiences from the year across the group (attended also by headteachers and all others involved in the programme).

Figure 5. Activities attended by the participating teachers during the course of the year.

3.3.1. Gathering data with and from teachers

Each participating teacher completed a questionnaire at the start and end of the academic year to capture baseline and end of year data about the teacher and their experience with the creative arts.

Information about the emerging benefits and challenges was identified by teachers at each twilight meeting. A summary of the identified benefits was presented to teachers at the end

of the year and teachers identified which benefits were true for their experience across the year. Teachers further identified the main benefit and evidence for the benefit, for children, for children's writing, for the teacher and for the school.

Each teacher recorded a narrative of their own classroom activity each term (see section 4.2.1). The narratives were then combined and shared with teachers at the twilight meetings. This provided an opportunity for teachers to identify emerging themes, and also provided opportunity for teachers to think further about their own experiences in relation to others. The narratives were then analysed thematically by the researchers.

3.4. The children

All children in the class led by the participant teacher took part in the creative activities and pupil voice activities, and participated in writing related to the creative activities (14 classes, 420 children).

3.4.1. Children's writing samples

Each teacher selected nine children from their class (whose parents had given consent) for the purpose of collecting writing samples. An initial sample of writing was collected by the teacher, and then one piece of writing was collected for each child in response to the classroom activity based on that term's creative work (four pieces of writing per child per year). Each teacher carried out their own assessment of the piece of writing using a standardised approach (devised before the programme by the writing specialist and primary school headteachers).

The writing sample, pupil information and teacher assessment, alongside the parental consent, were submitted to the academic researchers. Data were analysed in detail by a specialist in children's writing.

The writing samples were coded to ensure anonymity. Details of the pupils and their teachers' assessment of their writing were entered into a spreadsheet. The writing specialist reviewed each piece of writing and made a judgement, in relation to pre-agreed criteria, in order to make an objective evaluation of the quality of the writing. Comparisons were made between the initial piece of writing and the writing samples produced with each art form.

The children in each class from whom writing samples were obtained crossed the range of achievement in writing within their year, including below expected achievement, at expected achievement and above expected achievement. Teachers provided background information about the children (e.g. age, gender, additional needs, whether children were Pupil Premium) see figure 6. Over the course of the year, writing samples were analysed from 123 pupils, of whom 67 children were in Key Stage 2, 47 children in Key Stage 1, and 9 children in Reception class.

Children from whom writing samples were provided		
Category	Numbers of individuals	Percentage
Gender	Male = 69 Female = 54	Male = 56.10% Female = 43.90%
Key Stage (KS)	Reception = 9 KS1 = 47 KS2 = 67	Reception = 7.32% KS1 = 38.21% KS2 = 54.47%
Children identified as having English as an additional language (EAL)	5	4.07%
Children assessed as having Special Educational Needs (SEND)	3	2.44%
Children identified as pupil premium	13	10.57%

Figure 6. Summary information about pupils from whom writing samples were collected.

One pupil identified for contribution of writing samples left during the programme, and was replaced by another pupil in the class of the same gender and judged to be of similar ability.

3.4.2. *Pupil voice: Explanation and methods for data collection and analysis of pupil voice*

The concept of pupil voice was inspired from the recommendation of the international monitoring body for the United Nations Convention on the Rights of the Child (UNCRC, 1989), who, in 2008, advised UK schools for greater implementation of Article 12. Article 12 refers to adults sharing decision making with children by taking their opinions into account. The article encourages adults to listen to children's views, by encouraging them to participate in activities appropriate to their age and level of maturity.

The idea behind including pupil voice in the programme, a common definition of pupil voice and the different ways pupils could be encouraged to share their views on classroom learning and teaching were shared with the participating teachers in the first twilight session of the programme. The inclusion of pupil voice was aimed to encourage the teachers to try out different ways of gaining pupil perspectives on learning through the arts. It was hoped that using pupils' perspectives in a productive way would lead to a positive impact on the pupils' learning journey, their behaviour, group work, and overall is expected to increase pupils' confidence and motivation to learn.

To collect evidence on pupil voice, each school was visited by a university researcher on a termly basis, after the teacher had attended their inspiration day. The purpose of the visit was to find out more about the ways in which the teachers were finding out from the pupils their views of their progress in writing/engagement in writing. Evidence was collected via classroom visits, where the researchers visited the participating classes and made notes on the different ways teachers were using 'listening' mechanisms to understand pupils' perspectives. The researchers also took photographs of any displays and any classroom work that depicted pupils' involvement and class writing activities. The visits lasted approximately an hour to an hour and a half, ideally with a 15 minutes conversation with the teacher. The classroom visit notes and the photographic evidence were later analysed thematically, discussed further in the results section of the report.

As part of reflective practice, teachers were also encouraged to discuss pupils' views and the inclusion of pupil voice as an integral element of the programme, within twilight sessions. The aim was to see any patterns of common practice amongst the teachers and to find out about the teachers' views of the use of the activities in their work. This was deemed vital, as at the beginning of the programme, the teachers reported some ambiguity in their understanding of the concept of pupil voice. Some thought of it to be measured as part of pupils' oracy skills. Twilight sessions were used to exchange ideas about pupil voice and a common construction of the concept of pupil voice was created, close to the definition of children's participation, as outlined by the Article 12 of the UNCRC (1989) (see above).

3.5. Ethics

Careful attention to good ethical practice in research was evident throughout the programme. Research guidance from the British Educational Research Association (2011) was followed. Ethical approval was obtained from Anglia Ruskin University Faculty of Health, Social Care and Education Faculty Research Ethics Panel.

4. Results and Findings

The results and findings from each set of data are presented in this section. Summary findings based across the sets of data can be found in Section 5.

4.1 Headteachers

4.1.1 Self-evaluation

At the start of the year, headteachers completed a Whole School Self-Evaluation, designed as a reflective tool and as a starting point to identify Creative and Cultural Learning in their school. This was reviewed at the end of the year. Most headteachers identified a mixture of indicators of emergent and established practice in their schools at the start of the year. A minority of schools identified some indicators of innovative practice at the start of the year. All headteachers indicated that by the end of the year more indicators of established and innovative practice were evident for their school. Two areas of innovative practice had not been identified in any school at the start of the year, but by the end of the year some schools had these indicators in place. The changes are shown in figure 7.

Indicators of Innovative Practice	Number of schools identifying this indicator (n=14)	
	Start of year	End of Year
Opportunities exist for pupils to lead and shape cultural learning experiences with peers and the wider school community.	3	8
Progression in learning across the whole arts curriculum is assured and creative use of digital media is integrated into the curriculum.	0	11
Cross curricular learning through arts subjects is common and encouraged. The majority of teachers are confident to experiment with creative approaches to teaching and learning.	3	9
Pupils co-create work alongside professional artists from diverse cultures and are introduced to the professional roles that make up the cultural industries.	1	4
Pupils write for different audiences using many media e.g. online publishing.	3	6
Pupils can be observed selecting their own arts processes through which to communicate.	0	4
The school is experienced in action research and comfortable with developing programmes with partners.	2	6

Figure 7: Changes in indicators of innovative practice over the programme year.

4.1.2 Headteacher interviews

Headteachers were interviewed in the final half term of the academic year to explore their experiences of the programme so far. Two headteachers left their posts in the final term, in one case the enabler was available for interview, no interview took place in the other school. In total thirteen interviews took place.

Explanations of changes were provided during the interviews. One headteacher explained how the programme had developed their use of digital literacy from established to innovative practice;

'We actually, for quite a while, we have used film clips. We've done sort of digital literacy programmes probably about 10 years ago now. And it sort of had become embedded anyway. But this has been a new aspect to it because of the clips. Kind of watching them with sound, or without sound and the different kind of aspects of that. I think that's worked well and certainly the teachers in year 1 who have been particularly involved have really found that useful.' XH3

'Yes, I think the digital media is used much more, it's definitely part of the curriculum now and that's in year one and year two' XH7

In considering innovative use of digital media, we were seeking evidence of children and teachers using the media in a novel way, actively and creatively. The headteachers in the above examples are identifying the experimentation that has occurred, using new ideas to develop the use of digital literacy, and actively incorporating such use into the curriculum. This is corroborated by teachers' accounts of classroom practice, for example, where children acted as film-makers using i-pads to take images of long shots and close ups.

Asked about impact on the children, all headteachers identified positive impact on children's engagement in classes and enjoyment of lessons.

'I certainly think in terms of enthusing their writing and the children being very enthused about using some of the films. The Lighthouse sticks out particularly for me. But also, they did some work around 'Handa's Surprise' and they used a drama kind of hook around that. That really enthused the children and the language that they developed as part of that drama session in they talked about prickly pears. And they kind of did it and acted it and had cards with different kind of language on them as well. They used those in the session and that really you could see the impact. That was the bit that's given the most where you could see the most direct. We did this in a session and look they've used those words, it was that kind of direct impact there. So, I think those things particularly stand out for me' XH3

'I know, and actually the film side of it, they were very excited by that and it did stimulate them to do more writing. ..., and have different ideas as well' XH7

Children's improved use of vocabulary was also identified by several headteachers:

'At the moment we're working with the dance teacher because I know that's what the focus is at the moment, and our focus is fairy tales. So they're doing a dance inspired by a new piece of music from 'Maleficent' which is a very deep and dark piece of music. The older two classes are doing that, the younger ones are doing simpler, less dark stuff. They've been then doing some writing, they've just started a planning phase of writing for that and the vocabulary has been amazing, actually. Some really great vocabulary. That's something that our children don't have a breadth of, is vocabulary and experiences of things like that, so it's been quite exciting.' XH15

Headteachers were universal in their expression of the positive impact the programme was having on the teacher involved. This included establishing a network of other teachers to discuss issues with as well as the development of skills, knowledge and techniques for teaching using creative art forms.

'She was saying that the support of the network has been really key for her and sharing that, again, it's not something she automatically does. She's not an IT, Facebook type person, but she has found that really supportive. So she is saying that the CPD she has felt has been hugely beneficial for her.' XH11

Where the teacher lacked confidence before the programme, teacher confidence improved and this improvement was directly attributed to the programme.

'...and developing the confidence to do it with others. So she has been used as the expert and had the other classes'. XH11

Headteachers identified that the participant teacher was demonstrating expertise in the use of creative arts in the classroom, and was developing as an expert, sharing their learning across the school.

Sharing of the programme had occurred within all schools. In all cases this had occurred by teachers working across year groups, either in shared planning or in shared resources or in shared ideas. In nine cases sharing had occurred across the school, through the participating teacher presenting at a staff meeting. In one case, where the teacher was leaving at the end of the year, video recordings were made of the teacher using the skills and techniques and resources she had developed, and these were made available along with copies of the resources obtained by the teacher on the shared staff website, to ensure the learning would not be lost.

The headteachers all identified the impact of the programme in considering how the curriculum might change, for example:

As a school, we had a long conversation about the arts and creativity. What can we change in our curriculum to make it more creative? Can we use anything that we have learned from this year to make changes in our curriculum? XH12

The School Development Plans for the coming year incorporated aims directly resulting from experiences in the programme and all schools plan to continue as part of the programme into a second year.

'I actually think one of the great things is we're really reawakening within the school the whole notion of creativity in expression. That's partly due to the programme because I've got a teacher in charge of the programme who's then sharing it with their partner and, without me over elaborating, word-of-mouth is a wonderful thing' XH4

Examples were provided of ways in which sharing of the programme had occurred both within and beyond the school. Teachers had shared ideas together using the informal network which had been established through the programme, and teachers were also sharing through other means, for example with trainee teachers in the University in which the teacher originally trained, or through the school blog.

'Yes. What's happened is that our teacher now has been called back to (University where the teacher trained two years ago) twice to actually present to trainee teachers' XH4

All headteachers identified that the coming academic year would enable the learning from the programme to be used across the school, to support a whole school development. Some headteachers were already working towards accreditation of their schools for Artsmark or working towards gaining the next level of award, others were starting their school's journey towards Artsmark accreditation. As an action for the coming year, following up on the activities of this first cohort of schools, and the extent to which creative and cultural learning is embedded across the whole school over the next year, is required.

4.2. Teachers

4.2.1. *Teacher narratives*

In the Autumn, Spring and Summer terms, as part of their participation in the research, each of the teachers wrote a reflective narrative to report on the implementation of the Creative Writing through the Arts programme in their classroom. Some guidance was given for this at the initial Research Inspiration Day, in September 2016, with some different exemplars of teachers' reflective writing. These included writing about an event from different people's perspectives and writing from the point of view of an 'alter ego', as well as more conventional reflective accounts. There was also follow-up and further discussion of the narratives at the termly twilight research sessions. Minimal guidance was given, apart from a suggested word count of 500-1500 words, and teachers were encouraged to express themselves in any way that they felt comfortable. In each case, the teacher was writing with the following main research question in mind: 'In what ways do creative arts impact upon children's engagement and development as writers?'¹

Fourteen narratives were produced in the Autumn term, relating to work with film; all but one of these teachers contributed a narrative in the Spring term, linked with drama; and, for the Summer term, at the time of writing, twelve narratives relating to dance have been received. One of the Summer term authors is a new teacher who replaced a teacher who was working on the programme and left the school. In each term the narratives were compiled into a booklet and distributed as a pdf to all participating teachers². Within the booklets, the narratives were arranged in an approximate order beginning with the youngest children, in Reception and then through Key Stages One and Two to Year Six. Some classes were combined year groups (see figure 4, above) and the final contribution in each of the booklets was from a context where literacy classes are organised by attainment and not age. Some teachers anonymised their work whilst others wrote under their own names; this was guided by personal preference and school policy. All teachers used pseudonyms for the children who were mentioned in the narratives.

The narratives were analysed thematically from three perspectives: firstly, by the teachers themselves (Autumn term and Spring term narratives); secondly by a university research intern, who was completely independent of the programme; and thirdly by the researcher who had worked closely with the teachers. With the teachers an open coding approach was used. They worked in pairs were asked to identify a theme or two in their own work that they also saw echoed in other teachers' reflective narratives and to highlight instances of these on copies of the narratives. The independent research assistant was given the main programme research question (above) and the specific aims and desired outcomes of interest to the evaluation of the programme (i.e. improvement in teachers' confidence and skills in teaching through the arts; increase in children's motivation to write, imagination and ability to critique and improve their own work; and any wider community impact) together with key themes found from the initial Creative Writing through the Arts programme (Davis, Luff & Wilson, 2015) plus the opportunity to add to these and derive any new insights. The programme researcher then drew upon the analyses by the teachers and research assistant to bring together the themes generated in those two phases of the data analysis and to focus upon the ways in the teacher narratives offered evidence of programme outcomes being met.

¹ This question was developed and agreed by the teachers at the Research Induction Day in September 2016 as a focus to guide the collaborative action research programme.

² These are available on request from paulette.luff@anglia.ac.uk.

The time available for the teachers' own analysis of their reflective narratives was quite limited. In future years of the programme, more will be done to explore the themes, define these and discuss their relative significance in order to present a hierarchy. In the summary of teacher themes that follows (Figure 8), the labels ascribed to the themes are those given by the teachers. The examples are quotations taken from ones that teachers have highlighted (they are selected as typical, not too long, and from across the different teachers' narratives). The order of the themes is presented by the researcher.

Themes from Teacher Narratives	
Theme	Example (taken from teacher narratives)
Personal	Highlighted frequent use of first person (I, we, class names)
Teacher nerves	I was anxious so I kept asking myself how to get the children engaged She has the butterflies in her stomach ...
Teachers eager	I was incredibly excited to trial some of the ideas ... I was brimming with ideas and possibilities
Children eager	Some boys in my class, who quite often require encouragement and support to formulate ideas, couldn't wait to write about the film!
Enthusiasm	I woke up enthused and excited ... The room was alive with ideas, the children had so much to say
Teacher confidence	Bravely, I thought I'd give it another try ...
Pupil confidence	I could see the children's confidence and creativity growing before my eyes. Those who hadn't joined in before were now all willing to give it a go
Engagement	Not one child went off task ...
Achievement for lower attaining and SEND pupils	My lower attaining male pupils were eager to write more than usual and the content was of a good quality
Quality	Children working at band 3 and 4 for writing wrote quality stories and letters engaging with the film ...
Imagination	I could see their imagination soar ... I wanted 30 individual answers ... there were answers ranging from a war zone to a farm to a ship out at sea
Vocabulary	They created ... fantastic imagery of the rainforest. Many used some interesting similes/metaphors in their descriptions
Proud of self as a teacher	I feel an unbelievable sense of pride now ... today the children want to write. I feel accomplished.
Proud of class	I felt so proud that children so small could have such big ideas, I felt in that moment that I should raise my expectations of what they can do

Figure 8: Themes from Teacher Narratives

The analysis carried out by the research intern was structured according to the following themes: teacher's own experience; teachers' perceptions of writing; children's engagement; open-ended writing skills; specific and measurable writing skills; other learning; overcoming barriers; and the wider school context. The narratives from each teacher for each term were analysed and content relating to each theme was noted. These were compiled on an Excel spreadsheet where each line represented one of the reflective narratives and the top, middle and bottom sections are the Autumn, Spring and Summer terms respectively. The 'children's

engagement theme' is shown in Appendix 1, as an example. The researcher took the analyses on this spreadsheet as a focus for the final phase of the analysis, whilst bearing in mind the themes from the teachers' own analysis (in Figure 8,) and alert to new insights from further readings of the narratives.

4.2.1.1 Benefits for teachers

The evidence from the teachers' own reflective narratives shows the impact of the programme on their own practice and indicates increase in their confidence and skills in teaching through the arts. Four themes were drawn from the analysis: aspiration; emotional responses (both negative and positive); positive engagement with the programme; and rewards from the process. Each of these themes is explained and exemplified below

Aspiration

Teachers expressed their aspirations from the outset of the programme. They were keen to gain inspiration, to make writing lessons more creative, to increase pupils' attainment; and to raise their own expectations of what the children could achieve. These aspirations continued through the programme with teachers expressing the desire to develop writing further, from term to term and the next school year.

Emotional responses

The teachers expressed nervousness, fear of embarrassment and uncertainty, especially at the outset of the programme and at the beginning of each term as they approached a new art form. These negative emotions were balanced by other more positive ones of anticipation, interest, curiosity. Following the Inspiration Days, they were excited to share ideas with the children in their classes and the tone changed from self-doubt and anxiety to excitement at the new challenges, plus enjoyment and increased confidence.

Positive engagement with the programme

The teachers wrote about gaining and using new ideas, enjoying lesson preparation, and being very impressed with the ways that creative lessons could benefit the children. The teachers took risks in trying new techniques, such as 'teacher in role', from drama. They were aware of building trust and of shared learning between themselves and the children in their classes.

Rewarding process

The outcomes from the process of engaging with the programme were rewarding. The teachers expressed: confidence; feelings of achievement and delight at the successful outcomes from each phase of the programme; surprise at the positive results for some children; and pride in the children.

4.2.1.2 Benefits for children

The teachers' narratives also provided evidence of the benefits for pupils. This was the main focus of the research question that the teachers themselves posed for the action research, which was: 'In what ways do creative arts impact upon children's engagement and development as writers?' The narratives show benefits for children's writing in terms of the specific, measurable writing skills that are valued within the current National Curriculum for English in primary schools and for more open-ended skills linked with successful creative writing. In addition, other features of learning were noted that were not specifically associated with writing skills. Teachers also wrote about children's positive dispositions towards learning, important for academic success, and indicated that some potential barriers to learning were overcome.

Specific, measurable writing skills

For all art forms, the strongest finding from the teacher narratives was increase in pupils' **vocabulary**, they used a larger number and wider variety of words in their speech and writing. This included technical vocabulary (film), use of), emotive and descriptive language (film) metaphors and similes (film and drama); adjectives (drama); and powerful verbs and adverbs (dance). Use of **grammar** and grammatical terminology were also noted (especially for film) with writing structure also mentioned (for drama), as was the use of **punctuation** (in writing linked to film).

Different **genres of writing** were produced. From film, story writing, speech writing, descriptive writing, writing in the first person, writing direct speech and poetry; from drama: annotating images and writing in speech bubbles, writing of instructional texts, persuasive writing, recount writing, report writing, justification of ideas and script writing; and for dance, fewer types of writing were mentioned but they included description of actions and emotions and exploring writing in first and third person.

Open ended writing skills

Other skills in writing that teachers reported were more subjective and less easy to measure. **Imagination and creativity** were mentioned frequently when discussing responses to every art form. A notable theme was the **multi-modal** nature of the creative writing through the arts work with enrichment of children's writing from the experience with the art forms: in film, for example, there was sequencing of images, use of visual imagery, of colour and of sound; in drama, items were used to elicit predictions and create a story; and acting was used as a means to develop ideas; dance enabled the use of unique movements and visualisation of a story through dance. This appeared to enable children to **plan and sequence** their writing, especially in accounts linked to film and drama lessons.

Other **qualities of children's writing**, that were mentioned by one or two teachers, in their accounts of children's writing included: more risk taking; greater complexity in writing; pupil progress in writing; greater enjoyment and enthusiasm in relation to writing; and appreciation of the quality of writing produced (across art forms).

Features of learning

In the teacher narratives there was strong evidence of children's **critical thinking**. This included careful listening and analysis of sounds (in film), forming and discussing opinions (in film), generating ideas (drama), justification of ideas, opinions and decisions using evidence (film, drama and dance), developing questioning skills (drama), and careful thinking and self-reflection (dance). Children engaged in **discussion and team work**, in all three art forms. They shared ideas, took turns, worked in pairs, observed one another and were supportive of each other.

Learning was **multi modal** using technology, making puppets, listening to sounds and exploring images (during the Autumn term with film); with active drama techniques such as conscience alley, freeze framing, hot seating and immersion into character and role (during the Spring term and continuing into the Summer); plus development of dance techniques and ability to express actions and emotion with whole body movements (during the Summer term). This boosted children **confidence** in terms of: ability to revise and redraft their work, and to challenge themselves (film); to try new things (film and drama); with growth of creativity and ability to relate to and empathise with the emotions of characters (drama); preparedness to have a go and to take a pride in their work (dance).

Children's **engagement with learning** was also strong. Like their teachers, children showed emotions of excitement and anticipation together with enjoyment, enthusiasm, pride and passion for their work. This was shown across all art forms, as were high levels of engagement and participation. Children's attitudes to learning were positive, they were motivated to write and enjoyed the different activities.

4.2.1.3 Benefits for the school and wider community

There was some evidence, within the teacher narratives, of the impact of the programme beyond their own classrooms. The **school community** were becoming aware of the programme, enjoying watching activities taking place and drawn into discussions in the staff room. **Parents and families** became involved, giving positive feedback at parents' evening, commenting on wider range of vocabulary used at home and enjoying performances that the children shared with families and friends. The most common sharing, initially, was with fellow teachers and then this was expanded to include demonstrations and sharing of ideas with the rest of the **school staff**. A few teachers mentioned sharing with **senior managers** and school heads, keen to promote creativity in writing and impressed by outcomes from the programme. Potential for wider sharing on **social media** was also shown with two teachers mentioning sharing of work on the school blog.

4.2.2. Teacher questionnaires and benefits analysis

Teachers completed questionnaires at the start and end of the school year. They were asked for their views on the amount of creative learning within the school at the start and the end of the programme. Four of the teachers participating in the programme identified that there was already considerable creative activity in the school at the start of the programme, and this was supported by evidence that the school was involved in other creative and arts based initiatives. These teachers identified that the programme had provided additional opportunities to make use of drama, film illustration and dance and to share these activities across the year groups and within the staff team.

4.2.2.1 Creativity resulting from the programme

Three teachers identified that their school had changed over the school year as a result of the programme, from little involvement in creative work to a great deal of creative activity taking place within the school. All teachers expected that the impact across the school would occur in the following year, based on School wide plans for change.

All teachers identified that their confidence **to use** creative activities had grown, with nine participants indicating that this growth in confidence was considerable. Twelve of the fourteen teachers identified that their confidence **to teach** using creative activities had increased as a result of the programme. The other two participants were those who had joined the programme in the final term. At the start of the programme none of the teachers identified that they were 'very confident', but at the end of the programme five of the teachers stated that their confidence had improved to 'very confident' levels.

As expected, ideas for creative activities increased as a result of the programme. Twelve of the teachers identified at the start of the programme that they did not have a lot of ideas for creative activities, but all identified the opposite by the end of the programme. One teacher identified that she had a lot of ideas at the start of the programme, and also had lots of ideas, but new ones, at the end of the programme. One teacher who joined in the final term identified that she had gained new ideas, but this was still at an early stage.

The increase in creativity in lessons was evident on a continuing basis, for example:

'Planning of lessons to incorporate elements of film, dance and drama. Therefore spending longer per book or film to fully immerse the pupils in what they are studying to get the best quality of writing' (XT3)

'the variety of creativity in my lessons has massively increased. Using drama one week, film and dance, have really helped to engage the children in my class' (XT8)

'I have built in drama activities to my everyday teaching. I have used still images and audio from film to extend the creative possibilities of a particular clip or extract. I have built in formal pupil voice feedback for particular tasks and activities' (XT14)

'I have tried to use different activities within each area adapting them to the area being taught. I have previously used cine literacy and role play and have been able to improve my use of these and include other activities to enable children to explore different ideas increasing their vocabulary and empathy skills' (XT5)

'Started to use different types of stimulus to start the lesson rather than just a picture or film clip. Using lots of different methods to engage all children during discussion times in the lesson' (T15)

Teachers also linked the creativity to opportunities for development of work across the curriculum:

'More cross curricular links' (XT1)

'Lots more practical activities, cross curricular links increased' (XT10)

Teachers were aware that their school was part of an Artsmark journey, but in many cases the teacher had not made clear links between their participation in the programme and the school's journey towards achievement of the Artsmark award. For the next cohort of teachers, greater emphasis is needed to ensure not only the headteachers, but also the teachers, are able to take opportunities to ensure the school wide plans for change are linked to achievement of the Artsmark award.

4.2.2.2. Willingness to participate in research

Prior to this programme, six teacher participants had participated in research in some form. All of these teachers indicated a desire to participate in research again in the future. Eight teacher participants had not participated in research prior to joining this programme. Of these, six stated their desire to participate in future research. Of the two who indicated they would not want to participate in the future, one cited the difficulty of combining the research with existing workload, the other was leaving the profession and indicated the question was therefore not applicable to her.

At the start of the programme, all teachers expressed being excited about being part of the programme. They remained excited about the programme throughout. One teacher identified that workload impacted on her enjoyment of the programme.

4.2.2.3. Benefits identified by the teachers

During each of the twilight meetings, teachers spoke about the benefits being experienced as a result of the programme. These benefits were recorded. Analysis of these benefits demonstrated benefits being perceived for the child themselves, for the child's writing, for the teacher and for the school. At the end of the year, the list of benefits identified during the three twilight sessions was combined, and each teacher identified whether the benefit held true over the year.

Benefits for children themselves

The benefits identified for children themselves are shown in figure 9. All benefits were supported by at least 7 of the teachers.

Benefits for children	Number of teachers identifying benefit across the year (n=13)
The children are more engaged in class	13
Children are more willing to share their ideas	13
The children show a sense of achievement	13
Watching other children do some of the activities has given confidence to less confident children, who then join in	12
The children feel proud of their work	11
Children are more willing to try different things out	11
Children show more confidence in their writing	10
Children show more confidence in other ways	10
The children enjoy learning more/enjoy school more	10
The children show more enthusiasm in class	10
Children participate more in class	10
Children show more support to their friends	9
The children's self-esteem is greater	7

Figure 9. Benefits of the programme for children across the year.

When asked to consider the main benefit identified for children, the overwhelming response from the teachers was the positive impact on engagement and enjoyment.

'Engagement in lessons through the variety of lessons across the year' (XT8)

'Increased ..., engagement and enjoyment' (XT4)

'The children enjoyed trying out all the activities which led to an engagement and enthusiasm with their writing' (XT5)

'Engagement and enjoyment of English lessons' (XT2)

'I have found the main benefit to be engagement with literacy and writing, particularly for the boys' (XT6)

'Children really enjoyed the activities and they grew in confidence. Children were more willing to take part and happy to have a go. ' (XT10)

'The children enjoyed lessons which have been creative. They have been motivated to engage' (XT3)

'Enthused, engaged, excited by new ideas to their learning' (XT12)

'The children themselves excited to take part in 'different' lessons' (XT15)

'Reluctant writers were more inclined to write when they had been immersed in film, drama and/or dance' (XT7)

The other teachers identified the main benefit for children in the following ways:

'Ideas, especially for the less able, much less "I don't know what to write"' (XT14)

'More opportunities for creative writing' (XT9)

'The children's belief in themselves as writers' (XT11)

Benefits for children's writing

The benefits identified for children's writing are shown in figure 10. All benefits were supported by at least 7 of the teachers.

Asked to consider the main benefit for children's writing, teachers identified four overarching benefits:

Children were writing more:

'More and better writing, particularly for the less able' (XT1)

'Writing more' (XT7)

'Amount' (XT14)

They were writing more creatively:

'The creativity and inventiveness of their writing' (XT2)

'The children were able to include the ideas generated within the activities within their writing, e.g. description, emotions' (XT4)

'Unique and original ideas' (XT7)

'Children using more interesting openers and vocabulary in their writing' (XT9)

'Children had lots of ideas for their writing' (XT10)

'More creative and imaginative, something my children have struggled with before' (XT12)

Benefits for children's writing	Number of teachers identifying benefit across the year (n=13)
More children are joining in with creative ideas for writing	13
Children are inspired by the creative activities used	13
The children show more enjoyment for writing	13
The children show more engagement with writing	12
There are more creative responses/creativity in the writing, children have more ideas	12
There is more enthusiasm for writing, children want to write	11
More children want to write	11
There is greater length of/amount of writing, children are writing longer pieces	11
Writing is sustained for longer periods of time	10
There is a wider use of vocabulary	9
Writing is at greater depth	7

Figure 10: Benefits of the programme for children's writing across the year.

Their vocabulary was improving:

'Increased confidence and risk taking with vocabulary as well as enjoyment' (XT3)

'Access to rich and varied vocabulary' (XT6)

'Development of vocabulary and up levelling of vocabulary. Flair, which I feel has been lost in the new curriculum' (XT15)

'Greater use of a wider range of vocabulary in writing, due to having exciting ideas that they want to express fully' (XT11)

They were more engaged with writing:

'On task, writing has a purpose' (XT7)

'Being engaged in the activity of writing' (XT8)

'Purpose for writing. Richness of ideas and vocabulary' (XT14)

Benefits for teachers

The benefits identified for teachers are shown in figure 11. Only those benefits supported by at least half the teachers have been included.

Benefits for you as the teacher	Number of teachers identifying benefit across the year (n=13)
I enjoy seeing more children engaged in writing	13
I have developed confidence to use film illustration in my teaching	13
The programme has sparked my own creativity/ability to think outside the box	13
I enjoy seeing the children's reactions and enthusiasm	12
I use a wider range of ideas in my teaching	12
I get more enjoyment out of teaching English/writing	11
I am more confident to try new techniques	11
I have developed confidence to use drama in my teaching	11
My confidence has increased	10
I am enjoying teaching more	9
I have developed confidence to use dance in my teaching	7
The children and I are more relaxed and have more fun	7
I like the fact that there is less writing avoidance now	7
My self-esteem as a teacher has increased	6

Figure 11: Benefits of the programme for teachers throughout the year

Teachers identified the main benefit to themselves. For some the main benefit was about the value of the art and pupil voice CPD they had experiences and their ability to use them in the classroom:

'A new toolkit of ideas that work. Pupil voice techniques' (XT1)

'CPD and learning lots of new ideas to use in the classroom' (XT7)

'Exploring different art forms and having access to the sort of activities that can be completed' (XT8)

'Creative ideas for teaching writing' (XT14)

'New ideas for lessons' (XT10)

'I think that I am going into next year with a lot more creative techniques up my sleeve to use in my teaching of writing' (XT1)

'Use of new starting points for writing. Sharing experiences and activities with other classes in the phase' (XT5)

For some this extended to the positive challenge the programme had created for them, and the sense that they had been given permission to extend themselves in their work:

'Generate new ideas and teaching styles' (XT6)

'Challenging me to be creating more engaging lessons' (XT2)

'Stepping out of my comfort zone. Working more creatively' (XT15)

'Being allowed to be more creative' (XT9)

Their confidence and their motivation as teachers were identified by many of the teachers:

'Enthusiasm' (XT14)

'Increased confidence and enjoyment with using creative approaches' (XT3)

'Increased confidence to use more creative and inspiring activities to support writing' (XT4)

'I have enjoyed teaching the creative lessons. I feel enthusiastic about them' (XT11)

'Inspired, enthused, full of ideas, more confident' (XT13)

Benefits for schools

The benefits identified for schools are shown in figure 12. Only those benefits supported by at least half the teachers have been included.

Benefits for the school	Number of teachers identifying benefit across the year (n=13)
I have shared my practice with other teachers in the school	12
Ideas I have used have spread across the year group	11
Sharing my practice with others has excited them and motivated them to try new things	9
I have been enthusiastic about the programme, and this enthusiasm has spread to others	7

Figure 12: Benefits of the programme for schools throughout the year

From the teachers, the benefits for the school so far had been realised by sharing the learning from the programme across year groups and across phases:

‘CPD given by me to other colleagues based on what I have learned’ (XT14)

‘Collaboration across year group. Planning shows evidence of programme for teachers next year’ (XT3)

‘I inspired people to get involved and have a go’ (XT10)

‘New ideas to use across the year group and then the school’ (XT4)

‘High quality CPD for member of school and then feedback to colleagues’ (XT5)

‘Creative ways to be shared across the school. Pupil voice.’ (XT9)

Three teachers specifically identified an improvement in academic attainment or targets related to Ofsted:

‘Writing targets and levels improved across the year group’ (XT6)

‘Improved writing results this year’ (XT1)

‘Longer pieces of writing. This was a comment from Ofsted that the school needed to get better at, and we have’ (XT8)

Many of the teachers identified that plans to share the programme further within the school were in place for the coming academic year:

‘Still rolling out the programme school wide but the Head is very supportive and engaged in wanting the school to take it on’ (XT2)

‘Staff meetings organised have shared ideas and towards Artsmark’ (XT7)

‘Future benefit when I hold staff meetings regarding the creative programme to inspire other teacher’s planning’ (XT11)

'I will deliver a whole school staff meeting in September, but year group partner has done everything I have and Year 1 have also taken on board ideas from the course that they've used themselves in class' (XT12)

4.3 Children

This section includes data from the children's writing samples and from the pupil voice activities.

4.3.1 *Children's writing samples*

Eleven of the teachers were able to provide all nine samples of writing on all four occasions during the year. One teacher, provided eight samples of writing through the year, because many of the children did not attend throughout the year. For this teacher, the initial sample of writing was not available for all children due to children's erratic attendance. The remaining two teachers provided data for the initial sample, term one and term two only. For the purposes of the study all samples of work provided were included in analysis, the analysis below is based upon the available data for the cohort at each stage of the data collection. This has provided consideration of the impact of the different creative inputs on pupils' engagement with their work and the writing process, as well as written outcomes.

The writing specialist considered each sample of writing and the teacher assessment of that writing. The teacher assessment was judged by the writing specialist to be accurate in relation to each of the writing samples.

Figure 13 provides a comparison between the four pieces of writing, in terms of the assessment by the teacher in relation to the expected level of writing for the age of the pupil. The initial assessment was made early in the September term, and was based on an early piece of writing that the class teacher set. At this stage just over half of the pupils (52%) were working below the expected level, which is probably to be expected at the beginning of a new academic year. The proportion reduced over the year: by the final written piece just under a third (29%) of pupils were working below the expected level. After the first creative input (film) 56% of pupils were working at or above the expected level: a rise from 48% after the initial assessment. This rose to 63% after the second creative input (Drama), and to 71% after the third creative input (Dance). Drama and dance were therefore linked to the largest percentage of pupils producing work which met or exceeded the expected level but there is also an expected trend of more children working at or above the expected level as the year progresses.

Nature of assessment	% work is below expected level	% work is at the expected level	% work exceeds expected level
Initial	52	36	12
Film	44	42	14
Drama	37	45	18
Dance	29	55	16

Figure 13: Comparison of assessments between 4 pieces of writing

Pupils' attitude and disposition towards their writing was assessed by the class teacher against a set of statements in relation to every sample of writing. Figure 14 records the total for each statement across the three pieces of writing.

Teacher assessment of children's attitude and disposition towards writing				
The pupil has:	Initial (n=116)	Film (n=116)	Drama (n=114)	Dance (n=105)
worked independently	91	98	102	93
worked confidently	44	69	75	82
worked with some support	116	21	20	25
applied prior learning	56	65	80	64
written more than usual	11	36	43	48
produced a written creative response	22	70	68	71
contributed to discussion about the work	47	61	74	76
listened actively in discussion	55	60	74	77
worked well with a partner	25	17	20	32
worked well with some individual support	13	8	9	20
produced writing of a higher standard than usual	3	34	36	34
produces a written and verbal creative response	13	27	36	27
produced a written and visual creative response	7	8	15	14

Figure 14: Teachers' assessment of the statement that best describes their pupils' general attitude and disposition towards writing

Pupils' engagement with the written tasks was clearly evident from the data. There will be additional factors affecting pupils' attitudes towards their writing, not least increasing maturity and external factors. However, even at the first creative input considerable changes were identified, and these continued through the year (see figure 15):

- Pupils were working with confidence (38% to 78%)
- Had written more than usual (10% to 46%)
- Had produced a creative response (19% to 68%)
- Had produced writing of a higher standard than normal (3% to 33%)

These levels were sustained when considering the final written piece, with notably further increase in relation to pupils' level of confidence (78%) in writing.

The pupil has:	Initial	Film literacy	Drama	Dance	Overall increase, percentage points
worked with confidence	38%	60%	66%	78%	40
written more than usual	10%	31%	38%	46%	36
produced a creative response	19%	60%	60%	68%	49
produced writing of a higher standard than normal	3%	29%	32%	32%	29

Figure 15: Percentage comparison against specific criteria

The level of support for writing the pupils required from an adult (e.g. the teacher or a teaching assistant) was initially high (100%). This reduced dramatically following each of the three creative inputs. The teachers' assessment indicated that there was much less support

required, with 18%, 17% and 24% of pupils requiring support for the writing in response to film literacy, drama and dance respectively.

The writing samples themselves did not show any overall differences between boys' and girls' writing in response to the creative inputs, with the writing of all children appearing to benefit from these activities.

An analysis of the teacher assessment of the level (below, at or above expected) of the children's writing samples was also undertaken to consider any differences by gender. The teacher assessment of the level of the pupils' writing is shown in figure 16 as a percentage comparison across the different creative inputs and the gender of the pupil. It is important to note that this is a subjective assessment by the teacher of the expected achievement, based on the teachers' experience and knowledge of the curriculum levels.

Comparative data from teacher assessment of the level at which the child was working (writing samples from boys and girls across the initial writing sample and the three different creative inputs). All figures shown as percentages.									
Female	Creative input and sample size	Below expected	At expected	Above expected	Male	Creative input and sample size	Below expected level	At expected level	Above expected level
	Initial (n=54)	40	43	17		Initial (n=61)	62	30	8
	Film (n=56)	52	38	10		Film (n=60)	37	45	18
	Drama (n=55)	31	47	22		Drama (n=59)	37	51	12
	Dance (n=55)	31	47	22		Dance (n=58)	38	50	12

Figure 16: Comparative analysis of level of writing by gender

Several points are worthy of particular note here. Firstly, the teachers have assessed more girls (60%) as working at or above the expected level at the start of the year (from the initial piece of writing) compared to boys (38%). This is in line with national data. However, in considering the data for the pieces of writing based on the film input, the girls' writing has been assessed as only 48% working at or above the expected level, compared with 63% for the boys' writing. This is a marked contrast between the genders, which is not evident for the writing produced in response to the other creative inputs. Further analysis of the data for assessment of the pieces of writing in response to the film input at the level of individual pieces of writing identifies that, for the girls' writing, 36% was considered to be at the same level as the initial piece of writing, 41% at a lower level than the initial assessment and 23% at a higher level. In comparison, for the boys' writing 32% was considered to be at the same level, 23% at a lower level, and 45% at a higher level than the initial assessment. This data suggests that boys might on average respond more positively to film input than girls, but that there is no unified response by gender. A further word of caution is required, the initial assessment is typically at a stage when the teachers are unfamiliar with the ability of the children in their class, and could be more strongly influenced by observation of a pupil's general engagement with the task set. Consideration of these points over the next two years

as the data set grows will be useful. These apparent differences by gender were not evident in the data for the writing samples produced in response to the drama or dance inputs and there is no supporting evidence (e.g. from other analysis of the writing samples) of generalised differences by gender.

The writing specialist noted that there was strong evidence, from the teachers' records of activities, of the pedagogical skills of the teachers within the selection of creative activities and their use in the classroom. For example: in Key Stage 1 classes, teachers made use of pictures to support descriptive writing and to support the development of structure in writing; teachers selected dance activities to support the development of use of prepositions. The teachers made use of oral composition, rehearsing ideas and vocabulary prior to the written activity, modelling creative responses through dialogic talking with the pupil. This was particularly evident in developing less experienced or more reluctant writers. This suggests engagement which enables greater development of each pupil's writing than would be achieved by the creative input alone. The creative input enabled the teacher to use the activities as a scaffold for individual pupils, particularly less experienced writers, to develop their ideas and their writing.

Feature	Elements present in writing samples
Structure	Organisation of ideas Sequencing Use of drawings to sequence narrative Sentence structure Paragraphing Use of structural devices (e.g. variations in sentence opening using subordinate clauses) Use of conventions of story writing (e.g. structure of a fairy tale or poem)
Narrative	Sense of place (e.g. through use of effective description and detail) Assuming a role Sustaining a viewpoint (e.g. 1 st , 2 nd or 3 rd person) Stylistic features (e.g. building suspense, building tension) Awareness of: audience; purpose; genre
Stylistic features	Use of rhetorical devices Use of imperatives Syntax Use of noun phrases, expanded noun phrases and adverbial phrases
Literary devices	Simile Metaphor Personification Alliteration Onomatopoeia Assonance Imagery Foreshadowing
Technical accuracy	Common spellings used correctly Correct use of punctuation
Enthusiasm	Conscious engagement in the writing process (e.g. attention to layout, decorative features, sustained writing) Confidence in writing (e.g. secure use of structure, assured narrative voice)

Figure 17: Features observed in writing samples produced in response to the three creative inputs.

Direct comparison between the writing features of the different approaches is to some extent limited by the choice of genre: in some cases the emphasis was on the use of adjectives and adverbs, whereas for other samples the focus was on setting, the use of conjunctions, punctuation or the use of capital letters. Teachers selected a range of activities from the different creative art forms for use with their pupils to stimulate creative writing. However, the teachers were also necessarily mindful of, for example, the curriculum requirements, the assessment requirements for the children, the planned activities within their year group. This provides a challenge to the analysis of the data in terms of comparison of the different art forms and their influence on the children's writing. It is however, useful to consider some of the emerging themes in the written samples to date. Figure 17 identifies particular features of writing which were evident in the writing samples produced in response to the three creative inputs. These show developments from the initial writing samples. No *one* creative input stood out as more or less significant in the writing features produced. All inputs were effective in terms of evidence of creative writing features within the samples of writing. Specific examples from writing samples produced in response to the different creative inputs follows.

Film

The written work in response to the film stimulus showed a clear engagement from pupils and teachers alike. The vast majority of children (85%) worked independently on the activity, and there was evidence of their enthusiasm in tackling their work.

Teachers chose a range of ways to use film as a writing stimulus: this was most noticeable in relation to plot, setting and the development of first person narrative. Tasks set were varied and included: writing a story based on a sequence of still pictures, writing a personal response, and re-telling the story from another character's perspective. In one class children listened to the film without visuals first, and drew what they 'saw' in their imagination, before viewing it and identifying key words to describe character and setting (XC). The preparatory work using the story square clearly helped with structuring their writing. The impact of this approach was particularly evident with pupil (XCh) who was able to recall an event in the story independently and able to apply prior learning.

Written work was characterised by the confident use of narrative and the development of ideas. There were examples of writing that established a clear sense of place, provided a sequence of events, and then sustained a viewpoint.

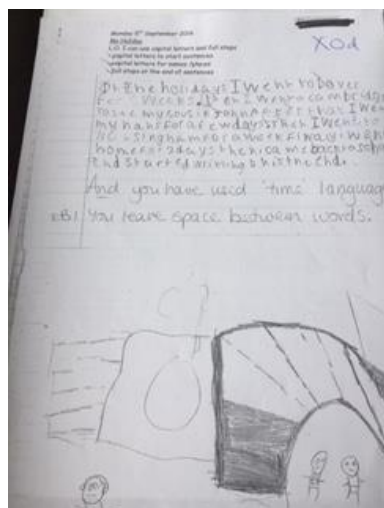
In Key Stage 1, activities included development of the opening or the middle part of a story. Class discussion prior to the activity provided children with guidance about how to structure their work, and teachers commented that children were 'fully engaged' (XAe) and had independently used onomatopoeic words (XAi). Another noted there had been:

'...class discussion prior to writing. Student (XAd) structured her writing independently, and after we spoke about ways to improve it developed it more'

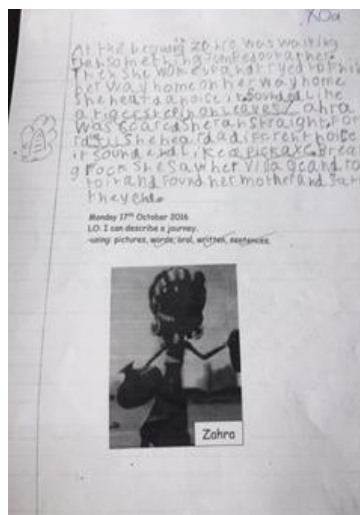
The use of pictures supported children's writing and showed their engagement with the narrative. The use of stills from the film (class XO) was an effective means of reinforcing the plot and sequence of events, by numbering the pictures and sorting them in order.

Pupils' writing was often supported by their own drawings, as seen below in an example from a pupil's initial writing. This is an account of what the pupil had done during the summer

holidays, and largely a list of events. At this stage, the pupil was assessed as ‘working towards the expected level’. By comparison, the same pupil’s work following the film stimulus showed a recognition of some of the conventions of story writing: “*At the beginning ..*” and the creation of a specific location with references to sounds, sights and smell. This is reinforced by the use of images describing the different noises heard: “*like a tiger stepping on leaves*” and “*like a pick-axe breaking a rock*” (XOd)



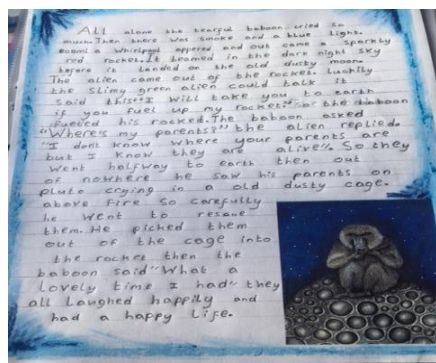
KS1 pupil – initial writing



KS1 pupil – writing based on film stimulus

Experience as a writer might have been limited for KS1 pupils, but composing orally or working with support was an effective way of building confidence with their writing. Support for writing with reception children also enabled them to use phonetic spellings and memorised words to develop their own short text.

Key Stage 2 written tasks included writing in role, establishing a setting and completing a narrative story. Many of the activities also required pupils to specifically focus on including interesting words and phrases, and develop their use of adjectives and similes. More experienced writers wrote at greater length, and developing their own style and confidence as a writer and engagement with the particular genre. There was evidence of using standard spellings correctly, and deliberate word choices. There was also evidence of conscious engagement in the writing process, with the reader in mind, and the confident use of structural devices. Dramatic techniques supported pupils’ understanding of writing in character, with hot seating used to explore the story of the ‘Baboon on the Moon’.



Pupil XGa

This KS2 (XGa) pupil was fully engaged in writing the ending of the story and applied prior learning. The characters of the alien and baboon are established quickly, through the use of dialogue and effective adjectives: 'tearful baboon', 'slimely green alien' and 'sparkly red rocket'.

Much of the writing was in the first person, which gave children the opportunity to establish a strong narrative voice and write an arresting opening.

'I am so BORED! Luckily I have Mr Squon my favourite teacher. Unluckily he teaches Maths, my least favourite subject...' (XNA)

'I was walking along the beach with my little brother one morning, when something strange lying on the sand caught my eye' (XEb)

Overall, the use of film was found to be very beneficial for developing plot and the narrative sequence, as well as establishing setting and characterization. Where children had been asked to write from the perspective of someone, or something, else the visual stimulus proved an effective stimulus for writing.

Drama

Teachers used drama as a writing stimulus in a number of ways including: providing a soundscape, using the Mantle of the Expert, role play, conscience alley, and the use of story maps. Strategies clearly supported storytelling, as well as writing in different genres such as report writing and writing a persuasive argument. Given the different formats, direct stylistic comparison between the samples is limited; the samples of writing show an increased confidence in writing with an increased number of pupils working independently.

Approaches chosen by teachers fostered a creative approach following the drama input, such as writing the story of a mystery object (KS1 class). One student (XKc) was 'very involved' in the drama input and the writing activity, whilst another (XKd) was much happier than usual with his writing and 'liked the structure of his drama activity and was pleased with his writing'.

Scriptwriting enabled a KS2 class (XD) to effectively sustain characters and plot by writing an additional scene from a play. Here dramatic conventions were used consistently, and pupils' writing was characterised by creating convincing dialogues and maintaining roles.

The use of conscience alley (KS2) provided the stimulus for writing a letter to Oliver, from *Oliver Twist*. There was a noticeable emotional engagement with the character, which prompted some children to provide strong moral guidance to dissuade the character from pickpocketing:

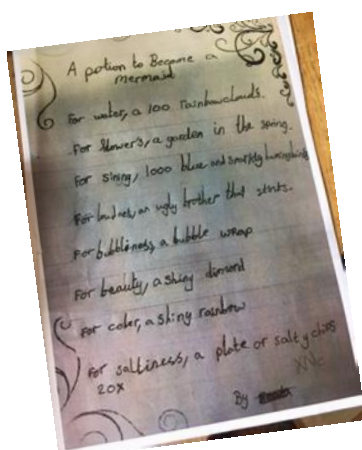
"On the other hand, you should leave because stealing is wrong. Doesn't it fill your body with guilt that you're living off someone else's items and money?" (XEa)

In the written piece below (XEa) the character of Oliver Twist is established and sustained, through a letter to his alter ego. This draws on a wider knowledge of the story, and characters, and creates a strong narrative through the use of rhetorical questions and the use of imperatives.



Pupil XEa A letter to Oliver Twist's alter ego

Drama was also used as the stimulus for creative writing, such as the task (class XN) of writing the ingredients for a transformative potion. After the teacher providing the impetus in role, the whole class was actively involved in mime and chanting. Pupil XNc, an EAL pupil, chose to write a potion to become a mermaid. She was very engaged in the task and wrote more than usual on this occasion. The teacher commented that she "really enjoyed the task" and her positive attitude and disposition was evident in the high number of attitudinal statements ticked by the teacher.



Pupil XNc – A Potion to Become a Mermaid'

The recipe for the potion is very creative and makes good use of adjectives, noun phrases and expanded noun phrases. The comparisons are evocative and use a range of senses: *'for beauty a shiny diamond'*, *'for bubblyness bubble wrap'*, and there are touches of humour with *'for loudness, an ugly brother that stinks'*. This pupil also shows pride in her work by including an elaborate border around her work.

Pupils' responses to the drama stimulus were varied, but overall showed higher levels of engagement with the tasks and produced longer pieces of writing. There may of course be

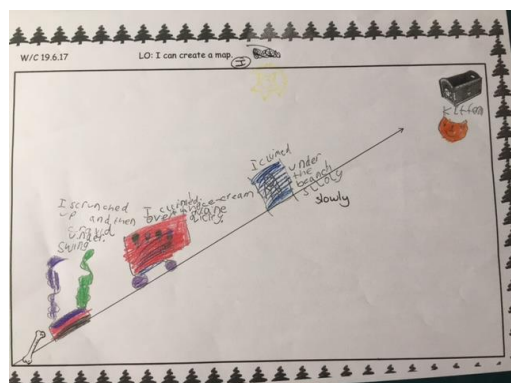
other factors that contributed to the development of writing; at the end of the first two creative interventions there are positive outcomes for pupils and teachers alike.

Dance

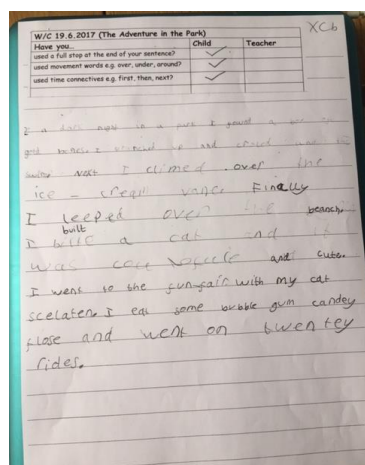
Most teachers used dance as the stimulus for pupils to write a story, with some opting for a diary entry or poem. Interestingly, a number of stories were recounts of stories the class had read with a focus on plot or narrative viewpoint. Teachers had evidently chosen stories that had been read and enjoyed by their classes. The vast majority of pupils worked independently (89%) and wrote more than usual (61%).

In Key Stage 1 approaches included writing the diary entry based in a story (Elves and Shoemaker), which had been the focus of the dance activities. The teacher noted the children's enthusiasm: "constantly wanting to verbally share what she knew" (XAf) and a pupil who "constantly wrote ... didn't stop until the end, and pleased with what was written". Dance was used to highlight specific movements, referred to in the story, which were included in the writing "language evident that came through movements in dance".

Class XC wrote a short story, with a focus on movement words and time connectives. The dance lesson had involved the children moving around imaginary objects set in a park, based on the Funnybones book. The example below (XCb) shows the use of a visual representation of the narrative, and includes key words and phrases that can be used in the story. These included verb phrases and adverbs: "*scrunched up*", "*climbed under*", "*leaped over*", "*slowly*" and "*quickly*".



Pupil XCb – own story with a focus on movement and time connectives



This approach was also seen in the retelling of the ant's journey (XG), where the stimulus for the writing included the children dancing this using the 'under, over and around' task. Written

work demonstrated a clear engagement with a strong narrative, carefully chosen vocabulary, the use of active verbs and prepositions. The teacher noted “rapid progress having been made in the use of sentence structure, spelling and willingness to write” (XGf). The work of another class (XL) focused on the story of the Ant and the Grasshopper, with the class being given the task to write a story with a moral. Focused feedback from the teacher supported less confident writers to structure their story, and focus on the use of description and detail. For another KS1 class (XK) the task was to write their own pirate adventure story, following the dance inspiration day. The task was written over the course of three days, before writing the final piece was written. The conventions of storytelling could be seen in the writing, and interestingly one pupil chose a different main protagonist: *“Once there was a lady pirate ..”*

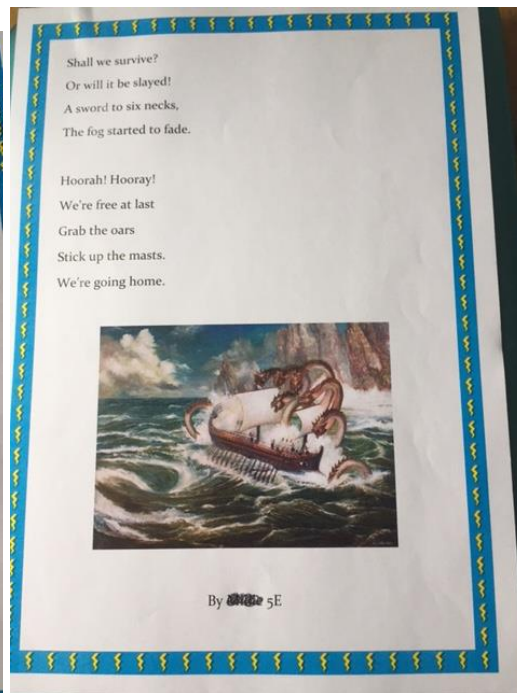
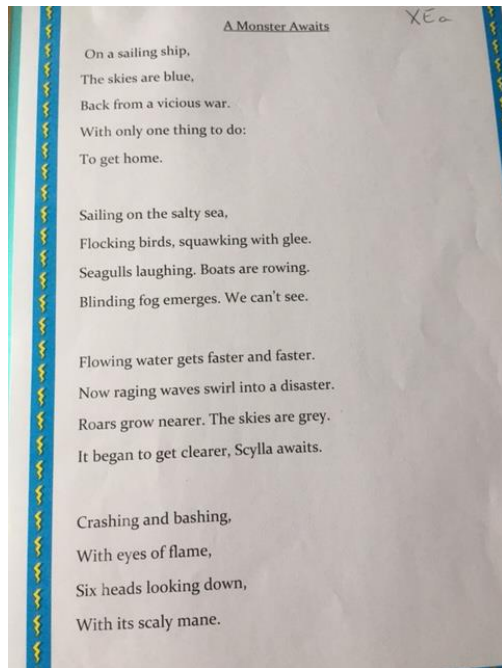
A reception class (EX) focused on the story of the Gingerbread Man, and the class teacher noted that one pupil was ‘very excited’ about their work. Other choices included retelling a story in the style of Roald Dahl (XD) and a story written from the perspective of a citizen of Pompeii (XH) during the eruption of Vesuvius. The stimulus for the writing was a dance created by the children, after listening to Mussorsky’s ‘Night on a Bare Mountain’, in order to imagine the feelings of the observer. Children wrote about the event with high levels of engagement, and established a convincing narrative voice and awareness of audience:

The thing that happened after this was so dreadful I hate to think about it even now. But I want to tell you because people in the future might want to know. So this is what happened ...” (XHa)

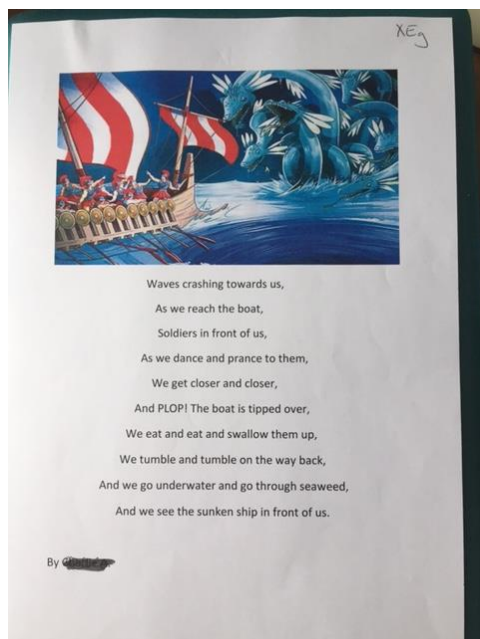
The class teacher noted that one pupil in particular was “much more focused” and loves dance and it shows in his response” (XHd).

Dance was used as the inspiration for the scene of Odysseus’ journey (XE). This drew on the children’s prior work on the voyages of Odysseus, and the story of Penelope and her suitors. Pupils used their knowledge to create a dance depicting a scene from the journey, which they drew on to write their poem. Writing was characterised by a strong focus on narrative, and the use of language to create a clear sense of place, and build up the tension and suspense prior to the battle with the six-headed monster. The accompanying pictures were well chosen to match the story of each poem.

Pupil XEa retells the story from the perspective of the soldiers travelling home after the war. The initial idyllic scene is created by references to the “blue sea” and the birds “squawking with glee” and “seagulls laughing”. The change of pace and rhythm quickly changes by the use of short lines such as, “Blinding fog emerges. We can’t see”. Repetition of words and the use of onomatopoeia also build up the suspense: “faster and faster”, “crashing”, “banging” and “roars”. The final verse provides the answer to the question in the previous verse “Shall we survive?” and the resolution “We’re free at last”. Pupil XEG’s poem is written from a different perspective. The structure of the poem helps to create tension and suspense, as the fate of the soldiers is decided. The choice of words such as “crashing” and “tumble and tumble” create movement. The poem’s structure and short lines also maintains suspense, until line 6, where the resolution is evident. The use of the second person is a deliberate device and effectively maintained throughout.



Pupil XEa



Pupil XEg

The writing samples from pupils following the dance input continued to show greater pupil confidence in working independently, with 24% working with support compared to 100% working with support for the initial piece of writing. Similarly, 72% of pupils contributed to discussion, compared to 41% earlier in the academic year. Overall, 68% of the writing samples showed a creative response compared to 17% at the start of the school year.

Summary

The quantity of writing produced by each pupil in relation to the creative inputs was greater than that produced for the initial writing samples. Teachers reported greater engagement with creative tasks and overall more sustained writing. The writing samples in response to creative inputs demonstrate improved structure in writing, improved use of narrative, considerable use of stylistic features and literary devices, increasing technical accuracy. What is also evident in the writing samples is the engagement of the pupil in their writing, and their developing ability to use a range of techniques, vocabulary and style to create more engaging written work. It will be useful in the next year to consider individual pupils' written work over the full year, with textual analysis, to demonstrate whether there are particular features identifiable against particular creative inputs.

Writing samples from both experienced and less experienced writers demonstrated improved engagement with and ability in writing. Less experienced writers showed confidence in writing simple narratives, and could often draw on some of the models that teachers provided. Where these pupils were reluctant to write, or take risks with writing, adult support was effective in enabling them to develop writing. In particular, oral composition supported structure and word choices. Although written work might be relatively brief, there is evidence of these pupils developing more sustained writing. Spellings of familiar words were generally correct and attempts at more challenging vocabulary was informed by the use of a range of strategies.

More experienced writers often drew on their own experience of reading, and had confidence to tackle different forms of writing. Many showed a confidence in establishing and sustaining the narrative, with an awareness of audience and purpose. Sentence structure was generally accurate and ideas linked, and spellings showed a growing confidence based on knowledge of word structures and patterns of spelling. There was also evidence of pupils revising and editing their writing.

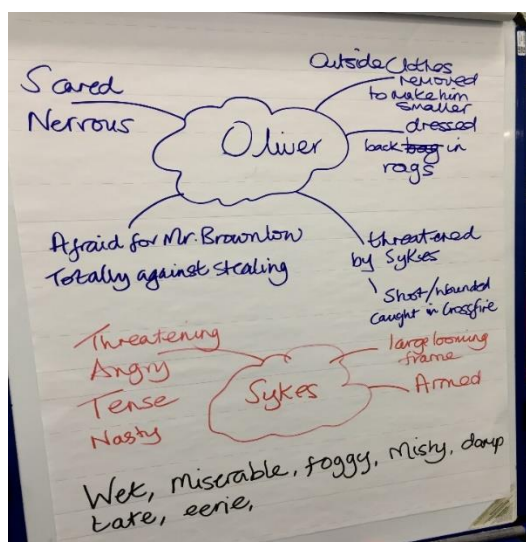
Experienced writers further sustained their writing and showed an increased enthusiasm for their work. Writing demonstrated the ability to use different narrative and non-narrative forms more confidently, and to show a more sophisticated understanding of the genre. This included making a conscious decision about how to develop a particular style, which was informed by their reading experience. More experienced writers were able to shape their writing with the audience in mind, and demonstrated a confident use of the conventions of the genre.

4.3.2 Pupil voice

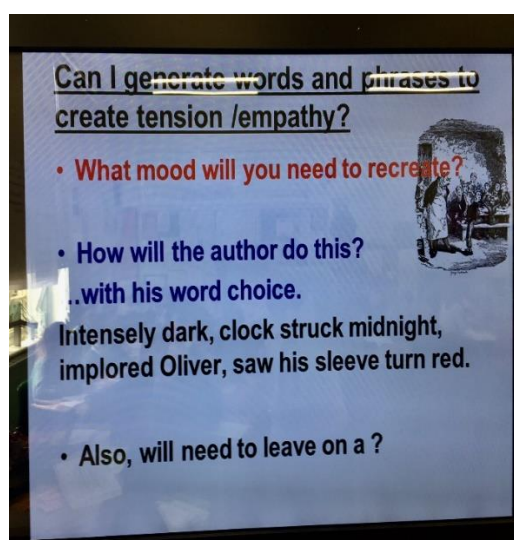
The pupil voice element of the programme has been analysed using classroom visit notes and the photographic evidence collected by the university researchers. The evidence depicted different participatory ways the teachers were using to listen to pupils' views, to enable pupils' understanding of their perspectives on the use of creative arts activities on their writing. This evidence has been analysed thematically, into the following four categories: strategies used by teachers to involve pupils into literacy related activities; encouraging interaction; encouraging love for literacy; and pupils' self- assessment. The evidence from pupil voice activities for changes to their writing and experiences of literacy is categorised under the themes of: extended vocabulary; bringing fun and excitement into activities to motivate children to write; children's ability to critique and improve their own work. Examples under each theme, from different schools, are summarised below.

4.3.2.1. Strategies used by teachers to involve pupils in literacy related activities

A variety of learning and teaching strategies were being used by the teachers to involve pupils in literacy related activities and some of the activities from the inspiration days were used within lessons. Examples included: teachers questioning throughout the class; listening to pupils' responses; verbal feedback; the use of a problem solving approach; making use of pupils' drawings to help pupils think about their 'actual' and 'ideal' literacy lessons; summing up class ideas and extension activities; and using actions and emotions from film, drama and dance to create effective writing.



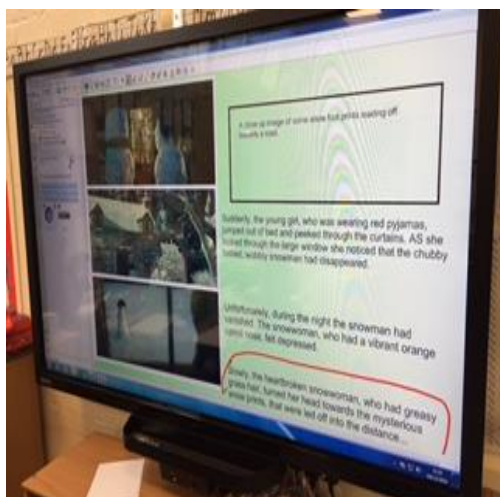
Summarising class ideas on a flip chart



Prompts for writing after watching a drama based film

4.3.2.2. Encouraging interaction

During the classroom visits the researchers saw teachers using a variety of techniques to enhance pupil participation and interaction. For definition purposes, interaction included teacher-pupil interaction as well as pupil-pupil interaction. Common classroom strategies used were the pairing of pupils as 'talk-partners'; the use of lolly sticks that contained pupils' names, randomly picked by the teachers to encourage responses from individual pupils; the use of direct questions; the use of pair and small group work; and the use of role play.



Use of film to prompt pupils to engage in focussed discussion with peers and the teacher



Paired work during a dance literacy lesson

4.3.2.3. Encouraging love for literacy

A positive environment for 'learning', including reading and writing, was displayed in each classroom. The common strategies used by the teachers to encourage pupils' love for literacy were through the use of bright displays, for example, displays depicting pupils' current writing work in the classroom; sharing their development targets positively, especially what they were 'good at'. These strategies were used generally to motivate pupils to remind them of the good work that they were doing, and also to remind them of their strengths and the targets for improvement.



Pupils sharing their love for reading and their favourite books and text



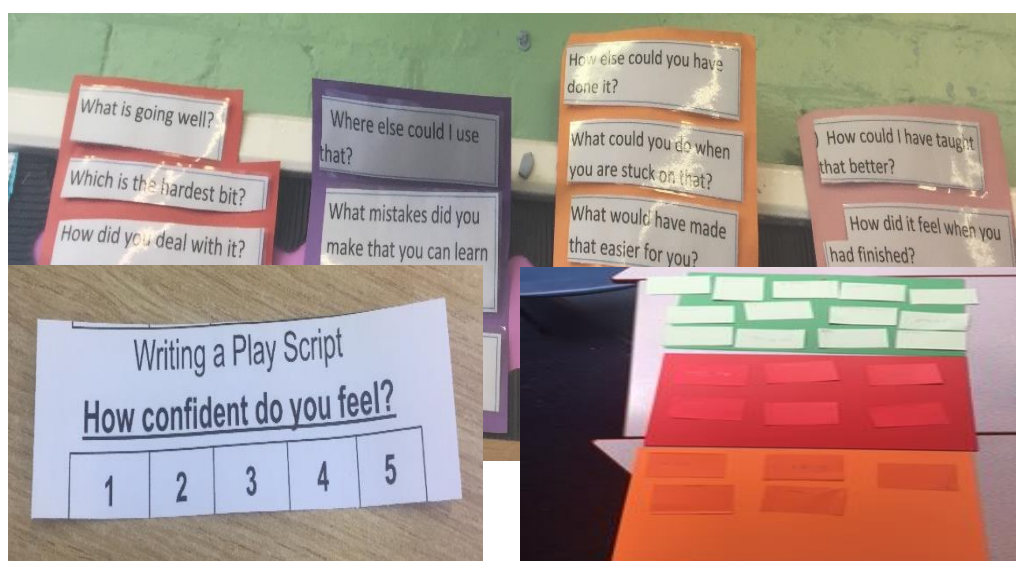
Work to be proud of

4.3.4.4. Pupils' self-assessment and reflection

This was one of the largest areas of development over the three terms in the use of pupil voice. Teachers used various participatory methods and strategies to encourage self-assessment and reflection to make pupils think about their writing and different ways of improving it. The activities encouraged pupils to assess their own levels of literacy and support teachers' formative assessment and also to inform their future planning. The

teachers encouraged the pupils to be honest in their feedback. To make pupils feel comfortable, they shared their own honest views on the use of various arts forms in the classroom. This reassured the pupils and they were seen giving honest feedback/ self-assessment through a range of methods, not being influenced by what their peers had to say/ write. Both group/ class assessment, as well as individual pupil assessment and their views on the use of various arts activities in the classroom were used.

The group methods included the use of thumbs up and down; smiley faces; post-it notes; children's drawings; adjectives to describe English lessons; and the name and number cards for pupils to give their views on the use of different arts activities to support their writing. Various examples of individual pupil self-assessment were also seen in different classrooms, including, the use of rating scales, the use of self- assessment sheets, feedback sheets, and the use of barometer figures and pupils' survey.



Use of rating scale to support writing

Pupils' views on the use of drama to support writing

4.3.2.5. Teachers' reflection on pupil voice

Feedback from teachers was generally positive regarding the use of art forms in literacy. For example, a year 6 teacher's views on the use of story square (a form of drama activity) was;

"I have used this strategy on numerous occasions, it has helped the children with their recounting of the story, retention and organisation of the main parts".

Teachers' reflection at the beginning of the programme suggested that they were listening to pupil voice in different forms, some explicitly, and others more implicitly, in their professional lives, prior to their participation in the programme.

"We all use self- assessment as part of day to day teaching. It is not necessarily through formal display/ documented in all of our classrooms."

"Pupil voice is something we used verbally and naturally at the beginning of this programme."

The formal inclusion of pupil voice into the programme, however, made them think more critically about pupils' views and also created openings for using different participatory methods and techniques to capture the voice of **all** pupils.

During the interim phase of the programme, the teachers reported an increase in confidence in the use of different methods;

"we have more ideas and more understanding of the ways in which we can listen to pupil voice, specifically with regards to their writing."

They unanimously agreed that listening to the voice of pupils made:

"... children feel included and valued."

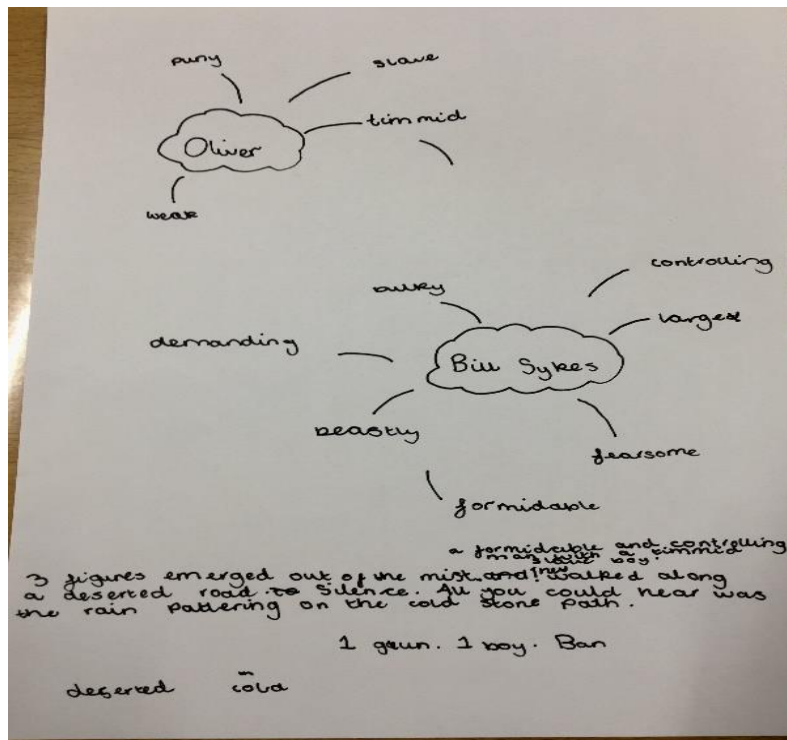
The teachers reported that they were:

"conscientiously thinking about how to include pupil voice/ views."

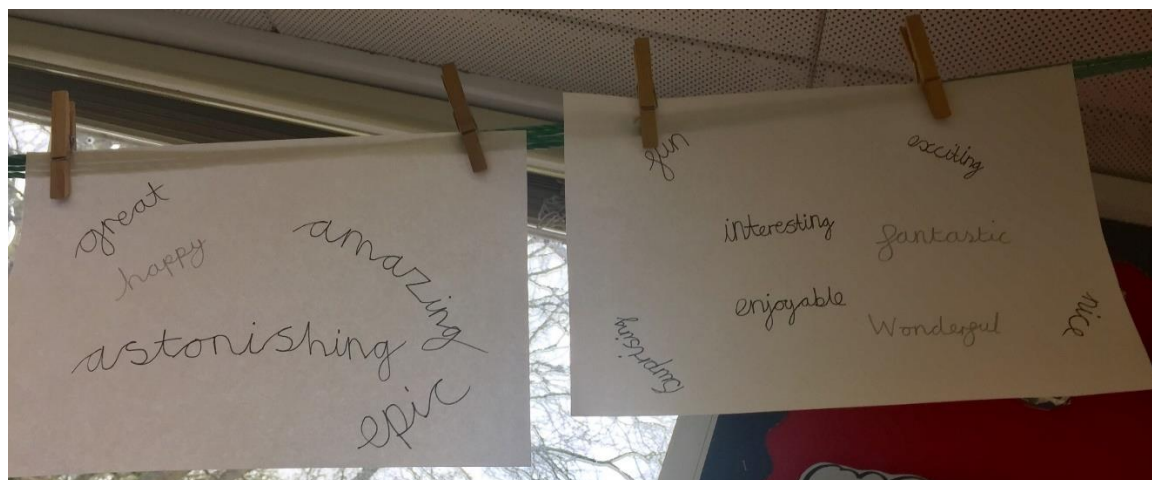
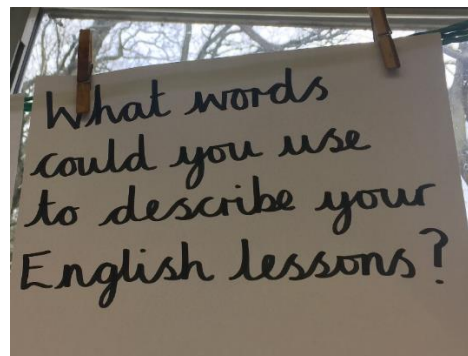
Towards the end of the programme, the teachers reported further increase in the use of *"pupil voice to guide children's learning"*; they recognised that the inclusion of pupil voice made pupils take *"greater ownership for writing and their learning."* As the programme progressed, *"children enjoyed recording their views"*. The teachers saw pupil voice as a fundamental aspect of their practice as it helped them *"think about how to develop and interact with the children"* and *"using their opinions supported the writing planning"*. The teachers also reported using *"pupils' opinions to inform planning and lessons."*

4.3.2.6 Extended vocabulary:

Pupil voice activities identified that the creative activities had impacted on children's writing, particularly evident through their use of extended vocabulary in their written and spoken work. The use of varied arts forms provided pupils with the tools for imagination which they were able to use in their writing. Various openings were built into the lessons where pupils were able to draw upon a wide range of classroom resources to take their learning forward. Pupils were encouraged to put their ideas forward to the class using their existing literacy skills, classroom resources and imagination from the arts forms. As evident from the examples below, pupils were able to extend upon their vocabulary and use more imaginative and abstract words, to describe the activities they were engaged in and also to bring it to their writing. They were able to create a character, describe the character, describe the interaction between characters, and also describing the background and the context where the play/ story was taking place. The art forms, therefore, triggered pupils' imagination and helped them to bring more emotions, structure and drama into their writing.



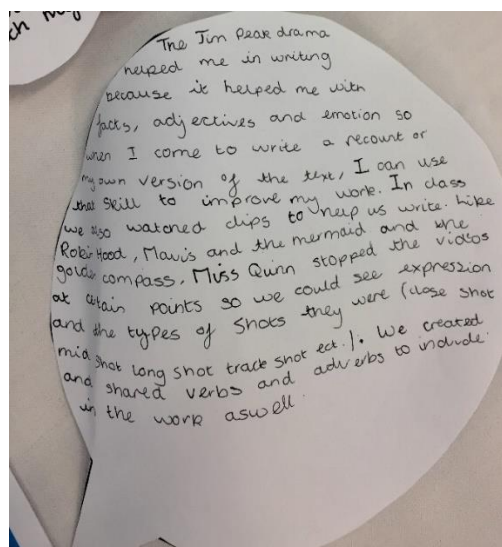
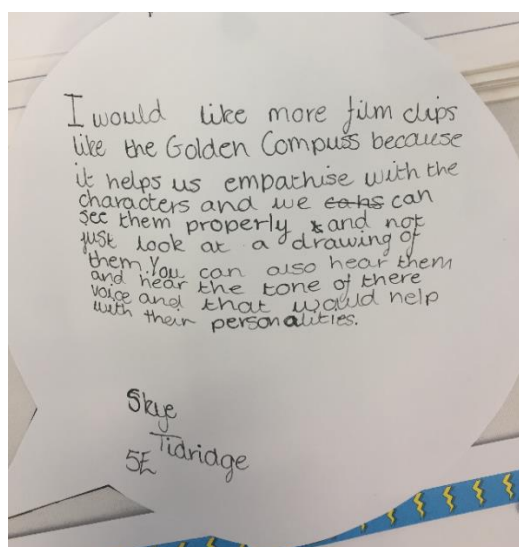
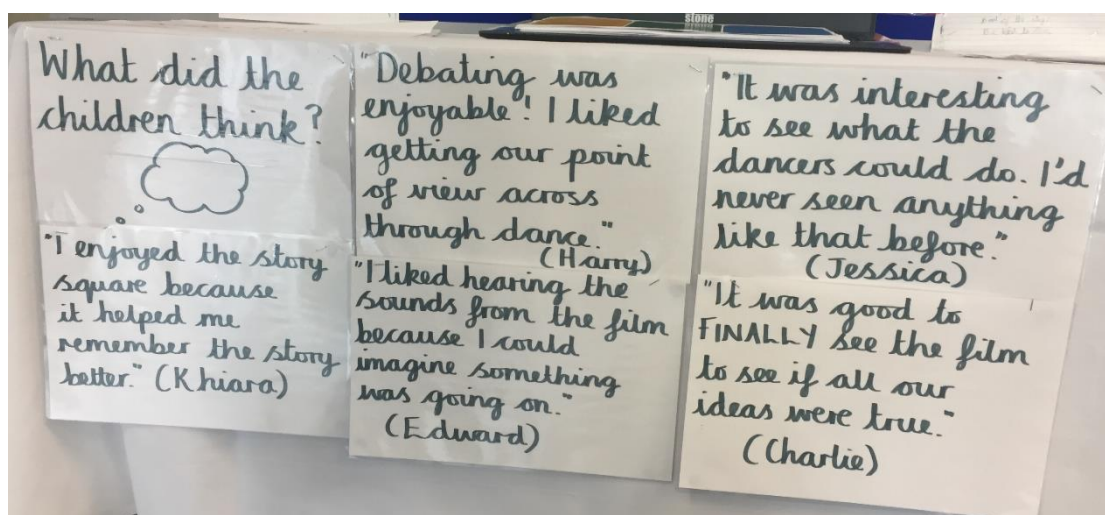
The teachers were able to draw upon children's encouraging feedback to continue with the arts activities and use them effectively within their literacy lessons (see the pictures below as examples).

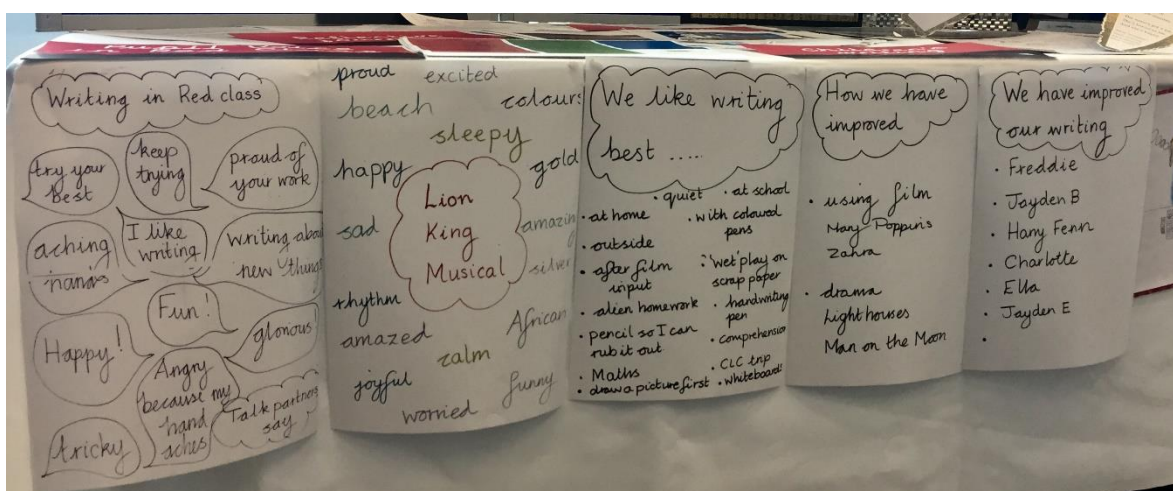
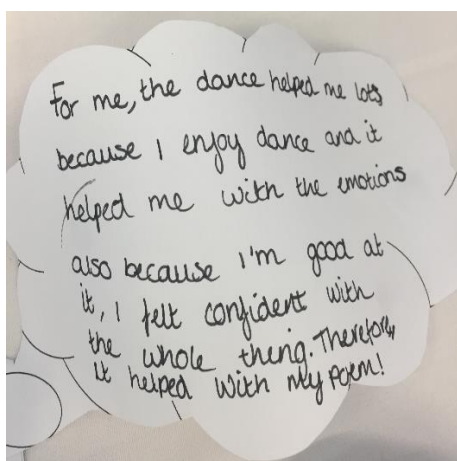


The feedback itself shows pupils use of extended vocabulary in expressing their views about literacy lessons.

Bringing fun and excitement into activities to motivate pupils to write

Another main benefit that the inclusion of pupil voice brought into the programme, evident in direct feedback from the pupils to their teachers, was about the enjoyment and the fun that the inclusion of arts activities brought into pupils' writing. This was indirectly through the use of a range of learning and teaching strategies, for example, through films, drama and dance, that brought more excitement and variety into teachers' practice, which the pupils liked, unanimously. The excitement of motion and the diversity of ideas through dance and drama; and the build-up of mysteries and plots through films, brought fun and multiplicity into pupils' writing. For example, by experiencing and recognising a range of characters and emotions, the pupils were able to introducing more varied expressions, emotions, personalities, characters, adjectives, verbs, sequencing and structure into their writing. The pupils were able to communicate the excitement and the enjoyment that they had via their drawings and other feedback mechanisms. The opportunities for pupils' active participation in classroom activities made them more engaged and is evident through a range of ideas that they brought into their writing.





Children's ability to critique and improve their own work

During the pupil voice visits the researchers noted pupils and teachers using a variety of strategies and techniques to evaluate, assess, reflect and critique on different aspects of pupils' work and the learning process. There are many overlaps between self-assessment/self-evaluation and critiquing but it is important to distinguish between the two. Self-assessment/self-evaluation has been used in this programme as the process of pupils' reflecting on their work and assessing how they feel they have achieved or are working towards learning objectives. It has also been used as a concept to understand pupils' feelings and opinions of their work. Critiquing, however, is being seen as the skill of picking apart and evaluating pupils' work in detail, for example, a piece of writing, a lesson, or a book, whether it is done by pupils themselves, or by their teachers.

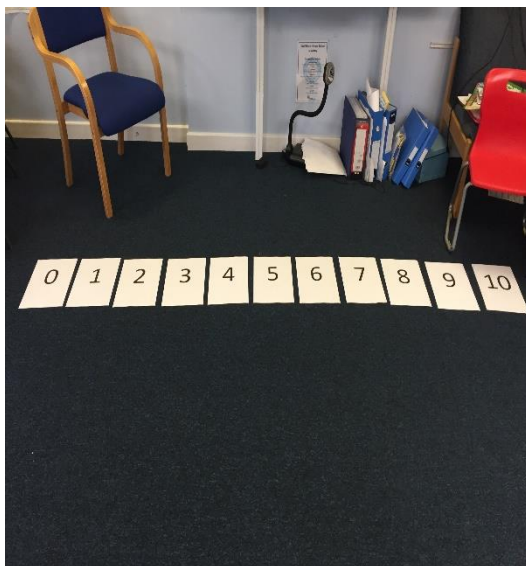
Pupil self-reflection has already been discussed above, but a major impact, towards the end of the programme, was seen in the development of critiquing skills by the pupils themselves and how they developed competence in assessing and critically evaluating the use of various arts forms in the classroom. They were also seen developing the skills of critically evaluating their own activities, including writing, and the targets for improvement. The examples of critique seen in classroom visits were both pupil and teacher led. Some examples of pupil led critique were through the use of technology; for example, through the use of tablets. An example from the dance literacy was that the pupils' dances were recorded on tablet devices, this meant that they were able to re-watch their performance as many times as they needed to in order to reflect on and critique on their overall performance and focus in on specific areas they wanted to improve.



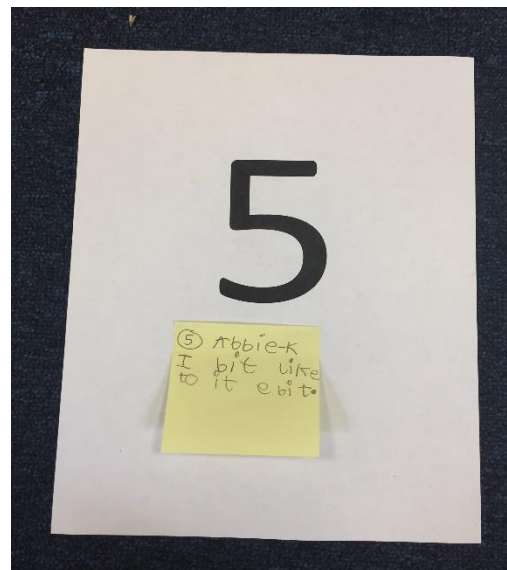
Individual pupil and a group of pupils' using a tablet to reflect back and critique their dance performance

Similarly, visualisers were also used as a resource to develop critiquing skills. Teachers were seen using visualisers, or taking a photo on a tablet which would be linked to the computer screen to show children's work on the white board, for the whole class to see. This enabled the pupils to critique each other's work as a group, highlighting the positives and the areas of improvement, as a group. This enabled the class to develop understanding together and also realise how the same task could be approached in multiple ways.

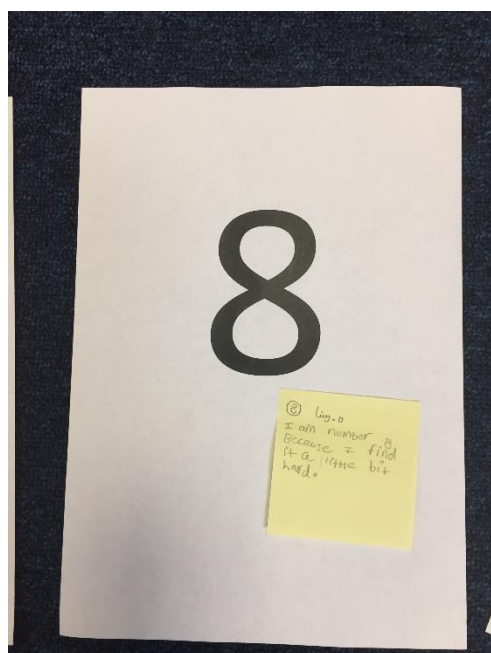
Pupils were also encouraged to critique on the use of the arts forms in literacy, explaining their reasons for the feedback. A good example incorporated the use of a number line, a classroom method pupils were familiar with, and pupils were asked to evaluate the use of drama in literacy, on a scale of 1- 10. They were advised to include their reasoning for the mark they would give to drama.



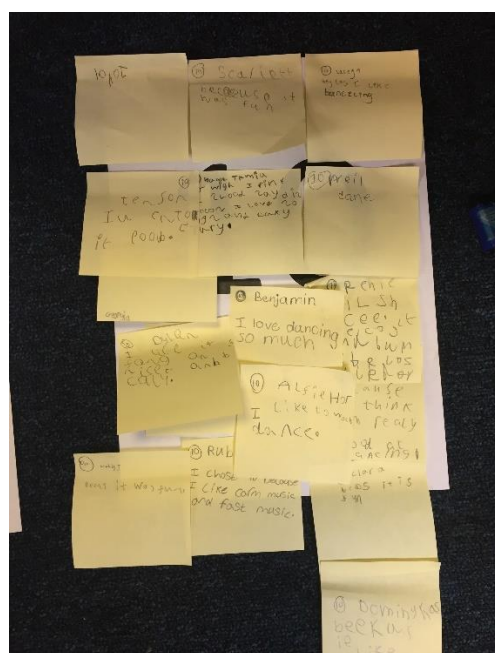
Number line to encourage critiquing skills



A pupil giving a score of 5



A pupil giving a score of 8



Pupils giving a score of 10

Pupils were encouraged to use 'two stars and a wish' method where they had to identify two aspects of their work that they were very happy with and one area that they thought they would need to work on.

LO: To reflect and evaluate a piece of work

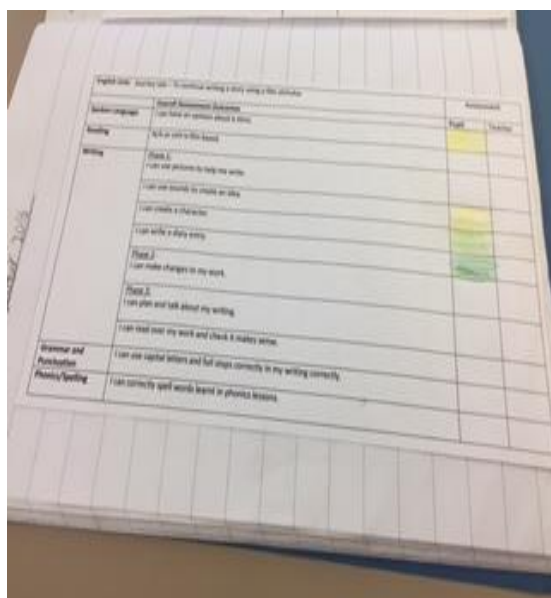
My feelings and thoughts about using dance to help my writing.

Did you enjoy using dance to collect ideas for your writing?	😊 😊 😊 😊 ⭐
I enjoyed... dancing the solo. I also enjoyed dancing with my partner.	I didn't enjoy... the circle games.
Did you find using dance to collect ideas for your writing easy or difficult?	EASY IN THE MIDDLE DIFFICULT
Parts that I found easy... I found the 18 clap thing was easy.	Parts that I found more difficult... deciding what to do on my solo.
What did you think about the dance that you created? (let's watch)	😊 😊 😊 😊
I liked... when we done the roly poly and the front hand spring.	I didn't like... when stood up and bowed
Next time I would like to...	

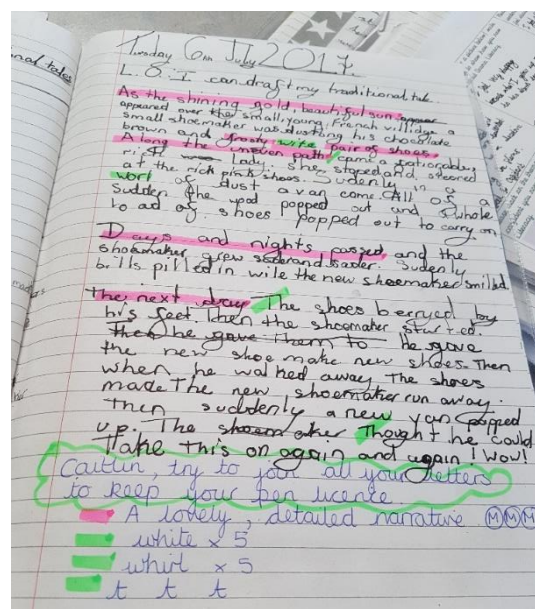
A pupil's critique of their dance performance.

Teacher led methods were also used to critique and develop pupils work. For example, the use of shared feedback sheets allowed pupils to rate how they felt they had met each learning objective and the teacher also did the same. If the opinions differed greatly then this prompted a discussion between the teacher and pupil to critique the work together. The colours 'tickled pink' and 'green for growth', already in use by teachers during marking, were further developed as a feedback method. Teachers would highlight in pink something that impressed them in the piece of work and then highlight in green something which they felt

the pupil needed to work on for improvement, this then formed the basis of conversations with the pupils to enable better understanding from both teacher and pupils. Shared examples were also used during classroom activities in which the teachers would verbally highlight various group or individual work with the class when there was something that was impressive or something that the others could learn from by reading it out, for example, the use of similes or personification used correctly.



Pupils' self-assessment of their literacy skills



Teacher's critique as part of feedback to the pupil using the tickled pink, green for growth strategy.

The teachers involved in this programme over the last year developed new ways of working to involve their pupils in feedback about the classroom activities and their own writing. The children embraced these new ways of working, expressing their enjoyment as well as working to critique their own and others' work.

5. Overall findings

In this programme, teachers were supported, through professional development activities with creative practitioners, to develop and implement ideas into their classroom practice, with the aim of developing children's writing. The teachers were also supported to develop their practice using pupil voice activities and supported in their understanding and application of action research.

The findings identify that the programme has had impact on children, teachers and schools. Impact on local cultural education infrastructure is evident, but at an early stage.

The data demonstrate that:

- Arts activities experienced by the children in their classes promote fun and excitement, which motivates children to want to write. The arts activities provide ideas for writing, and stimulate creative imaginations
- Children's writing changes, with greater and more varied use of vocabulary, an increase in the use of detailed description, an ability to sustain writing, so that children write longer pieces, and growth in generation and expression of ideas, demonstrating increased use of imagination
- Children participating in the creative classroom activities feel valued and can contribute something of themselves, the children gain confidence in participating in the activities and in writing
- Using the range of techniques learned during the year, teachers develop ways of listening to the pupil voice and increase the value they give to the children's views
- Despite the challenges of time pressures in their everyday work, teachers participating in the programme enjoy the autonomy within their classrooms, develop confidence in their use of alternative ways to teach and develop children's writing, and rediscover the joy of teaching. They develop confidence to share their experiences with others in the school community, both informally and formally, to enable benefits to be shared across the school
- School wide developments towards the achievement of Artsmark awards vary between schools. Schools are using their School Development Plan to focus on next steps in using the programme to strengthen the whole school creative arts offer

Impact on participant teachers

The impact on the teacher participants in the programme is evident from the teacher narratives (see section 4.2.1), the questionnaires and benefits analysis completed by teachers (see 4.2.2), the pupil voice data (see 4.3.2), and the headteacher interviews (see 4.1).

Teachers enjoyed the autonomy afforded to them through this programme and welcomed the sparking or renewal of their own creativity. For some, it was as though they had been given permission for the first time to explore and use creative arts activities in their classrooms and this provided them with a renewed sense of their professionalism as a teacher. The headteachers encouraged this autonomy of the teachers within their classrooms, whilst still being mindful of the requirements of the National Curriculum, and they also encouraged the teachers to share their experiences from the programme across the staff team, either informally or formally. Many of the teachers identified that they had rediscovered the joy of teaching and attributed this directly to participation in the programme.

The teachers experienced some self-doubt and uncertainty at the outset of the programme and at the beginning of each new term with the introduction of different arts activities. Some people had to overcome risk of embarrassment at leading acting or dancing with an audience of pupils and colleagues. These were overcome as teachers challenged themselves to work in new ways and they developed confidence in their ability to use a range of arts activities within their classrooms to support the development of children's writing. Some of the teachers had little confidence in using these activities and techniques at the start of the programme, others already used a range of creative arts in their work. Where confidence was lacking, confidence improved during the programme, and all teachers identified that they had gained fresh ideas and a worthwhile toolkit for use in their classrooms. Teachers expressed feelings of achievement, accomplishment and pride in themselves and the children in their classes. Some teachers became recognised as experts in teaching through the arts and began to advise others within their schools, with additional growth in their own confidence and self-esteem as a result.

Teachers developed action research skills and also better and more extensive ways of listening to pupil voice, making use of the ideas presented during the programme and trying these ideas in their classrooms. In addition, the teachers identified that the value they gave to the children's views had changed during the course of the programme. Even where teachers had been fully conversant with the concept of pupil voice at the start of the programme, there was a change with far greater involvement of the children in expressing their views and taking account of these views, for example in lesson planning.

We had not specifically planned for the development of a teacher network during this programme, however the evidence identifies that such a network began to operate early in the year, and continued through the year. The meetings of teachers at the inspiration days and the twilight meetings enabled the establishment of working relationships which were supportive in developing the work of the programme. A WhatsApp group was set up at the start of the year, as a means of rapid and easy communication between the teachers, the creative practitioners, the programme co-ordinator and the researchers. This group was used to express some of the challenges being faced, to share different ways of implementing activities into the classes, to express success at implementation of an activity, to share ideas, and to point to resources. Some of the teachers set up informal networks between themselves, based on shared interests or based on shared activities during the times they met together or based on proximity in terms of the location of their schools. The WhatsApp group will continue to operate into the next academic year, and will provide an opportunity to determine whether the group continues to network in this way.

Impact on the children and their writing

The impact on the children is evident through the range of data obtained, including the writing samples (4.3.1), the pupil voice data (4.3.2), the teacher questionnaires, benefits analysis (4.2.2) and narratives (4.2.1) and the headteacher interviews (4.1.2).

There is evidence of children's progress in writing, notably an increase in the amount, variety and type of vocabulary used and greater use of detailed description by the children. This was the case across a wide variety of genres of writing and across the three creative inputs. The use of film and drama and dance in teaching supported children to plan and structure their writing more effectively, to write more creatively, to work with greater independence and to sustain writing for longer periods of time.

Teachers and children identified that the programme impacted positively on children feeling valued for who they were and what they could contribute to the class as well as recognition of the fact that not all children excel at the same things. Boys and children with additional needs were identified by teachers as receiving particular benefit from the activities which were part of this programme. The writing samples did not identify particular gender differences. Children gained confidence in their ability to participate effectively in class, in terms of taking part in the activities, taking on roles, speaking out or sharing ideas.

Children's engagement in the classroom activities and in writing was identified across the data sets. This was emphasised by the teachers as a very rewarding aspect of using the activities. Once the children are engaged, and participating in learning, they are likely to succeed. Based on the data gathered, higher levels of engagement from the children were evident in relation to all the creative activities.

The creative activities promoted fun and excitement, which motivated children to want to write, provided ideas for writing, and generated creative and imaginative responses to writing tasks. Children developed their writing and developed their confidence in writing, and this improvement in writing was attributed by teachers and children to the creative activities used in the classroom. In addition, the arts activities provided the children with interesting experiences and thus offered stimuli and inspiration for writing. Children's ideas, presented in the writing samples, evidenced their increased use of imagination, clearly evident in comparison to the initial writing samples. Children also sustained their writing for longer periods of time, producing longer pieces of writing, evident in response to all three creative inputs. Based on these findings, we can conclude that there is value in emotional engagement in learning for children, in that this motivates the children to write in an expressive and sustained way.

The children's ability to critique and improve their own work was shown in the self-assessment and reflective activities that were developed throughout the school year. Teachers used a range of participatory methods and strategies to support pupils to think about the qualities of their writing and to identify different ways to improve. Self-reflection was especially noted in relation to dance. Pupils used rating scales to indicate their levels of confidence with specific tasks and with writing in general and enjoyed expressing their views in this way. Findings suggest that there is a link between the pupil voice activities and the development of higher order thinking in the child. For example, teachers were able to build upon the pupil's understanding through the greater interaction between pupil and teacher. This element requires further exploration over the next year and will take place as part of the pupil voice visits.

Impact on the local cultural education infrastructure

We want all children within the school to benefit from the programme. For this reason, it has been the school that initially signed up for the programme, rather than just the teacher. At present most of the positive impact upon cultural education is within each immediate school community (as evidenced from the headteacher interviews, teacher narratives and the benefits analysis, above). Teachers are sharing with their colleagues both formally and informally, parents and families are becoming involved, and the programme is being written into School Development Plans for next year. As the programme develops, and as the schools that are part of the programme progress on their Artsmark journeys, it is anticipated that there will be more to report about the growth of the local infrastructure to support and enrich arts and cultural learning.

6. Sustainability of the programme

Sustainability was important in the design of the programme, to ensure learning which occurred during the year enabled ongoing impact for the children, the teachers and the schools.

For children, the enjoyment of writing and the desire to write, a positive attitude to writing, gained through this year's activities, is expected to be sustained.

For the teachers, the programme design enabled intensive support through professional development activities in classroom research and classroom teaching. Each teacher participant gained understanding of the action research process during the first year of the programme. This included skills in framing a research question, identifying sources of evidence to answer the question, putting in place a change in classroom practice and considering the outcomes of the change. The practitioner research skills were ones that could be used again and again in the teachers' ongoing practice outside the programme.

The toolkit that participating teachers drew from to enable pupils' views to be heard was clearly valued and used by the teachers. They expressed an increase in the range of tools available to them as well as a change in their attitude, with far more positive views of the value of pupil voice activities in lesson planning, children's critique and assessment, and understanding the children's points of view.

The range of skills, activities and ideas for creative classroom practice to inspire writing are ones which will not only be used again by the individual teachers, but can also be transferred to other classes, topics and settings.

A further element of sustainability from the programme is the community of practice evident through the informal network of teachers participating in the programme during the year. It will be interesting to evaluate whether this network is sustained into the next academic year. The resources made accessible to the teachers have been shared across year groups or phases within schools. Headteachers have identified that learning from the programme is being used to within the School Development Plans to extend activities across the whole school. Evidence of the ways in which these plans have been enacted will be sought over the coming academic year.

7. Implications for the second year of the programme, looking forwards

In designing the current programme, we have benefitted from two years' of pilot work. Nevertheless, working on a larger programme, with more schools, more teachers, more creative practitioners and additional forms of data collection has provided us with opportunities to consider whether we can learn from our first year on the programme, and what we might need to consider in subsequent years.

Schools have challenging tasks in performing their everyday function, and releasing teachers for a programme requires accessing additional resources. It is not possible to foresee all circumstances, for example when teachers or headteachers become ill or leave the school. From the research aspect, there is a risk that a reduced number of schools participate, or a reduced data set is available. To ameliorate this, schools have been recruited earlier for the

next academic year, and a larger number of schools have been identified at an early stage to avoid a reduction in participating schools below the expected 15 per annum.

Teachers are expert practitioners in their classroom practice, and acknowledging this while supporting their professional development is key to the sustainability of the project. Following the inspiration days, teachers met with creative practitioners to consider implementation of the activities into their classrooms. This is a very important part of the programme, so that the teacher is able to judge, based on the available ideas, the best changes to make in their own classroom.

During this academic year, teachers were involved in analysis of the reflective narratives and common themes were identified amongst the teachers. It may be useful in the next academic year to spend more time of this analysis, to support teachers to explore, define and express the significance of the themes.

The informal network of teachers has been very active this year, we need to consider how this might be sustained over the coming year, and whether opportunities for more formal peer support might be considered.

The writing samples collected by the teachers from their pupils included a wide range of ability and age. We plan to provide additional discussion of writing samples at the research induction day in the next academic year, to enable teachers to select writing samples from more children who are identified as disadvantaged, and more children who are achieving less than expected or more than expected if possible, based on their classes.

The pupil voice activities have been very well received by teachers and children, and demonstrate a change in relationship between the teacher and the pupil. During the next academic year the pupil voice visits will continue, but will also be used to explore whether there is a clear link between the use of these pupil voice activities and the development of higher order thinking in the children.

Headteachers have indicated that the activities and learning from this year's programme will be incorporated into next year's School Development Plan. It will be useful to find out the different ways in which this has been done, and consider longer term impact for the school. The opportunity to use the programme to attain Artsmark accreditation over the next academic year should also be considered. For the new cohort of schools, further emphasis will be made to teachers that their participation is part of a larger whole school aim of achievement of the Artsmark award.

The different art forms to be used in the next academic year may have different impact on the children and their writing. Different teachers from different schools will be involved. It is important to recognise that this report is based on the first year of the programme, we will continue to report at the end of each year of the programme.

8. Programme dissemination

During the first year of the programme, the following dissemination activities have taken place:

Davis, G. (2017) *Finding the joy in writing: childhoods in contemporary literacy classrooms*. Paper presented at the Children and Childhoods Conference, 18-19.7.2017, University of Suffolk, Ipswich, UK.

Davis, G. & Luff, P. (2017) *Creative Writing through the Arts: BERA prize leads to 'more and better'*. British Educational Research Association Blog post, 11.4.2017
<https://www.bera.ac.uk/blog/creative-writing-through-the-arts-bera-prize-leads-to-more-and-better>

Davis, G. (2017) *Creative Writing through the Arts*. Paper presented at the Department of Education Research Seminar, 21.6.2017, Anglia Ruskin University, UK.

RIDO (Research and Innovation Development Office) (2017) Wordplay. *Research and Innovation Highlights 2017-2018*, pages 32-35. Anglia Ruskin University. Available on line at:
<http://online.fliphtml5.com/atgu/oxoc/?1507131592226#p=31>

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British Educational Research Association (2011). *Ethical Guidelines for Educational Research*. London: BERA. Available at: <https://www.bera.ac.uk/researchers-resources/resources-for-researchers>

Clark, C. & Teravainen, A. (2017). *Writing for Enjoyment and its Link to Wider Writing*. London: National Literacy Trust. Available at: http://www.literacytrust.org.uk/assets/0004/1157/Writing_for_Enjoyment_in_2016-Final.pdf

Davis, G., Luff, P. & Wilson, C. (2015). *Creative Writing through the Arts. Final full report*. Department of Education, Anglia Ruskin University. Available at: <http://hdl.handle.net/10540/583113>

Davis, G., Luff, P. & Wilson, C. (2015). *Creative Writing through the Arts. Final summary report*. Department of Education, Anglia Ruskin University. Available at: <http://hdl.handle.net/10540/583135>

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Henley, D. 2012. *Cultural Education in England: An independent review*. London, Department for Culture, Media and Sport / Department for Education. Available at: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/260726/Cultural_Education_report.pdf

See, B.H. & Kokotsaki, D. (2015). *Impact of arts education on the cognitive and non-cognitive outcomes of school-aged children*. London: Education Endowment Foundation. Available at: https://v1.educationendowmentfoundation.org.uk/uploads/pdf/Arts_Education_Review.pdf

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2016-2017 CWttA report

Appendices

Appendix 1 – Extract from Teacher Narratives analysis spreadsheet.

<p>Children's engagement Excitement; curiosity enthusiasm; laughter; class engaged through grammar lesson; high levels of participation; anticipation; pushing boundaries; enjoyed watching the film finally- checking their ideas; Couldn't wait to write- esp. Boys, curiosity enjoyment of activities; immersion in tasks; pride; excitement; positive attitudes to learning anticipation, high engagement in tasks, accomplishment, enthusiasm, high levels of participation, excitement, positive attitude to writing anticipation; lots of ideas; high engagement; excitement; positive attitude to learning; loved activities, excitement, buzzing, enthusiastic, encouraged to write, fun, happy, high levels of participation immediate engagement, animated discussion, enthusiasm, want to write, transfixed/engaged, enjoyed the mystery; engaged both higher and lower ability; continued excitement outside of class (told parents eg.); enjoyed having a starting point for their ideas; loved it; excited; changed attitude towards writing- more positive; enthusiasm; even boys were writing; enthusiastic; working collaboratively; listening and sharing ideas; high levels of participation; enjoyed using pictures for stimuli and planning; intrigued; engaged by the choice, freedom, unknown of the story; child 'wanted' to practice reading poem aloud; argument for control; strange and frustrating to not watch film; higher levels of engagement;</p>
<p>Children's engagement curiosity; alive with ideas; animated; high engagement; positive attitude to learning; enjoyed the lessons; wrote more; happy to sit down and write; engrossed with film; intrigued; anticipation; nervous; refusal to join in; brave; trying new things; coming out of comfort zone; engaged; laughter; helping each other; hooked and ready to write; lots of ideas to write about; enjoyed having a guest; every child spoke; nervous; copied ideas; safe; refusal to join in; confidence; creative ideas; enthusiasm; loved the drama activities; funny; engaged in activities; all pupils taking an active role; enthralled; highly engaged from offset; all pupils engaged and participating; highly engaged from offset; all pupils engaged and participating; laughter and enjoyment; focus on teacher and character; no child went off task; pupil confidence to engage because of teacher's vulnerable position and dedication to role; became increasingly confident; eager; excited about visitor Sonia; lots of ideas; 'they still talk about it now'; excited to do something new; intrigued; quiet and attentive; excited; high levels of engagement; children wanting to be engaged; use imaginations; play while writing; children had genuine desire to write; positive attitude to learning; high levels of engagement; loved the session; creative; inventive; passionate; enjoyed writing with a purpose; high levels of engagement; they loved the activities; enthusiasm; proud of their work; suggestions of 'class write' from usually less engaged boy; enjoyed how 'real' the newspaper writing felt; some children enjoyed the freedom of creativity; children engaged with the drama activities</p>
<p>Children's engagement high levels of participation; full of ideas; creative; enjoyment; anticipation; animated; pride in work; joy; independent writing; all children joined in; high levels of participation; every child performed their piece; reluctancy to dance; enjoyment; creativity; 'can't dance' attitude; enthused; anticipatory; engaged; on task; took risks; worked with new peers; working collaboratively; working individually; listening; confident contributions; experimented with new ideas; highly enthusiastic; eager for more lessons; inspired; engaged; creative; high levels of participation; eager for another lesson; children led their own stories; enthused; engaged; giving fantastic responses; enjoyment; trying new things; inspired by video; lots of ideas; new vocabulary; overcame silliness and feeling uncomfortable; loved it; mesmerised with dancers; children loved it; inventive; highly engaged; challenging themselves- thinking about rhythm of music; challenging expectations of teacher; enthusiastic about dance (using the word dance); high levels of concentration; participation; enjoyment; engaged; eager to share ideas; unique; trying their best; confidence is growing; enjoying freedom of dance lessons to explore in their own way; produced work they were proud of; high levels of participation; even lower attainers fully engaged; positive attitude to PE; so excited; loved it; high performance; enjoyed using the space; all children involved; confidence building;</p>

